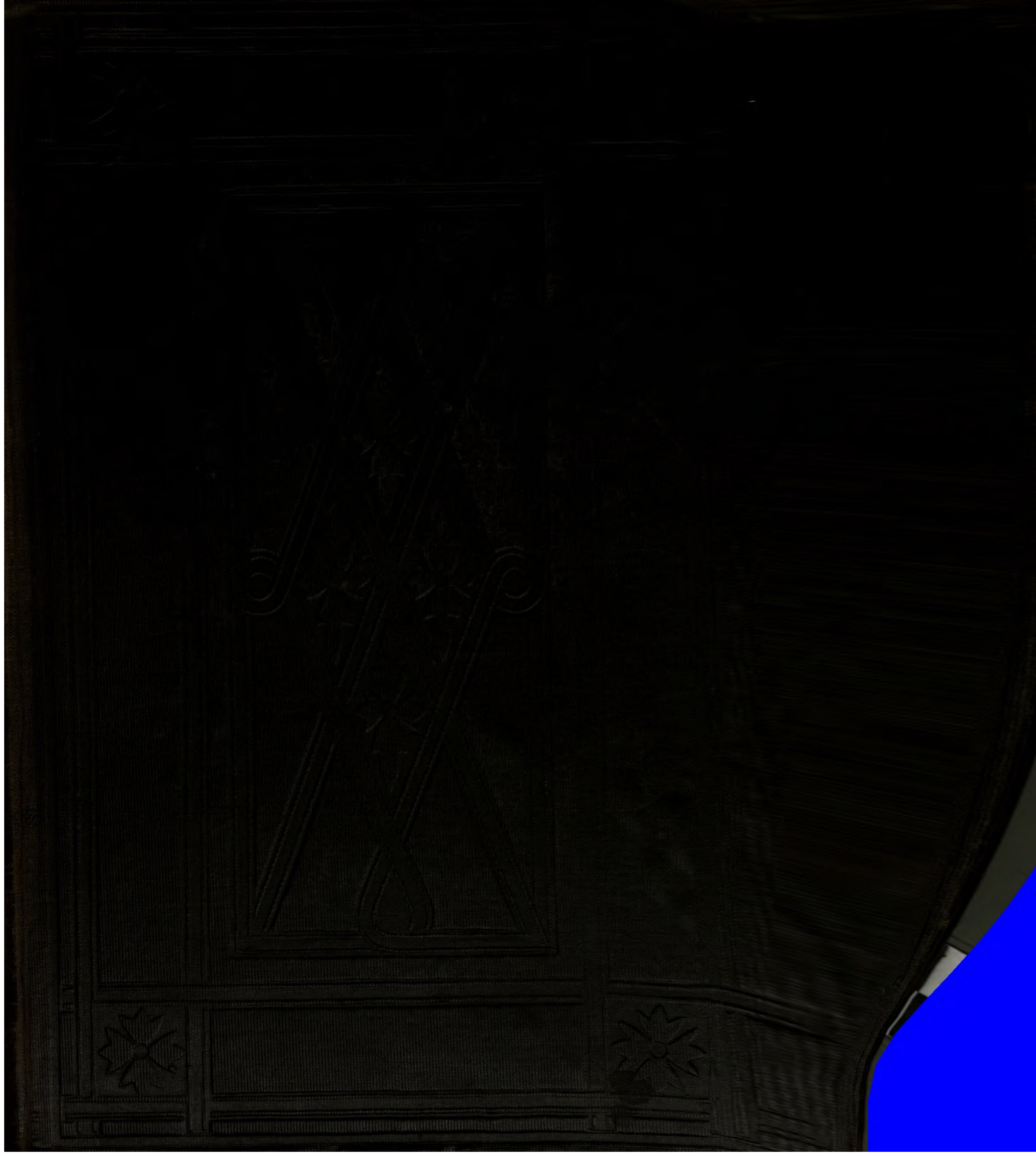




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Latham

THE
ENGLISH LANGUAGE.

BY
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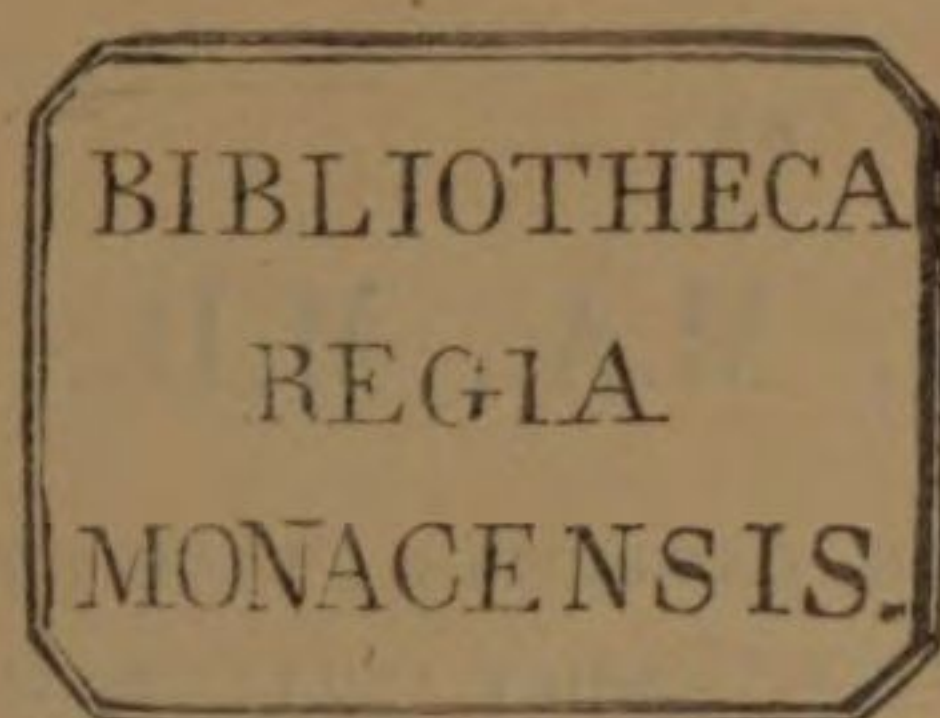
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THE
ENGLISH LANGUAGE.

PART III.
PHŌNĒSIS.

CHAPTER I.

ELEMENTARY SOUNDS OF THE ENGLISH LANGUAGE.—LETTERS.
—ALPHABET.—PECULIARITIES OF THE ENGLISH SOUND-
SYSTEM.

§ 277. THE elementary sounds of the English language are
forty ; of these, thirty-four are simple and six compound.

SIMPLE.

- | | |
|-------------------------|--|
| <i>Vowels</i> (12). | 1. The sound of the letter <i>a</i> in <i>father</i> . |
| | 2. <i>a</i> in <i>fate</i> . |
| | 3. <i>a</i> in <i>fat</i> . |
| | 4. <i>e</i> in <i>bed</i> . |
| | 5. letters <i>ee</i> in <i>feet</i> . |
| | 6. letter <i>i</i> in <i>tin</i> . |
| | 7. letters <i>oo</i> in <i>cool</i> . |
| | 8. letter <i>u</i> in <i>full</i> . |
| | 9. letters <i>aw</i> in <i>bawl</i> . |
| | 10. letter <i>o</i> in <i>note</i> . |
| | 11. <i>o</i> in <i>not</i> . |
| | 12. <i>u</i> in <i>but</i> . |
| <i>Semi-Vowels</i> (2). | 13. <i>w</i> in <i>well</i> . |

	14.	The sound of the letter <i>*y</i> in <i>yet</i> .
<i>Mutes</i> (14).	15.	. . . <i>p</i> in <i>pain</i> .
	16.	. . . <i>b</i> in <i>bane</i> .
	17.	. . . <i>f</i> in <i>fane</i> .
	18.	. . . <i>v</i> in <i>vain</i> .
	19.	. . . <i>t</i> in <i>tin</i> .
	20.	. . . <i>d</i> in <i>din</i> .
	21.	. . . letters <i>th</i> in <i>thin</i> .
	22.	. . . <i>th</i> in <i>thine</i> .
	23.	. . . letter <i>k</i> in <i>kill</i> .
	24.	. . . <i>g</i> in <i>gun</i> .
	25.	. . . <i>s</i> in <i>seal</i> .
	26.	. . . <i>z</i> in <i>zeal</i> .
	27.	. . . letters <i>sh</i> in <i>shine</i> .
	28.	. . . letter <i>z</i> in <i>azure</i> .
<i>Nasal</i> (1).	29.	. . . letters <i>ng</i> in <i>king</i> .
<i>Aspirate</i> (1).	30.	. . . letter <i>h</i> in <i>hot</i> .
<i>Liquids</i> (4).	31.	. . . <i>l</i> in <i>low</i> .
	32.	. . . <i>m</i> in <i>mow</i> .
	33.	. . . <i>n</i> in <i>no</i> .
	34.	. . . <i>r</i> in <i>row</i> .

COMPOUND.

<i>Diphthongs</i> (4).	35.	The sound of the letters <i>ou</i> in <i>house</i> .
	36.	. . . <i>ew</i> in <i>new</i> .
	37.	. . . letter <i>i</i> in <i>pine</i> .
	38.	. . . letters <i>oi</i> in <i>voice</i> .
<i>Compound</i> } <i>Sibilants</i> }	(2).	39. . . . <i>ch</i> in <i>chest</i> (or of <i>tsh</i>).
		40. . . . <i>j</i> in <i>jest</i> (or of <i>dzh</i>).

These two compound sounds are formed by combining the sound of *t* with that of *sh*, and the sound of *d* with that of *zh*, respectively. Hence the real sound of the *ch* in *chest*, is that of *tsh*, or nearly so. Thus :

<i>Church</i>	might be spelt	<i>tshurtsh</i> .
<i>Chide</i>	. . .	<i>tshide</i> .
<i>Chirp</i>	. . .	<i>tshirp</i> .
<i>Chin</i>	. . .	<i>tshin</i> , &c.

* The letter *y* has sometimes the power of a vowel, as in *merry*; sometimes of a semi-vowel, as in *yet*. Sometimes, too, it is sounded as the *i* in *pine*, in which case it is a *Diphthong*.

And the real sound of the *j* in *jest* is that of *dzh*, or nearly so. Thus :

<i>Join</i>	might be spelt	<i>dzhoin</i> .
<i>Jump</i>	. . .	<i>dzhump</i> .
<i>Jet</i>	. . .	<i>dzhet</i> .
<i>John</i>	. . .	<i>Dzhon</i> , &c.

The arrangement of sounds, as far as we have hitherto gone, is a *natural* arrangement; that is, vowels are arranged with vowels, consonants with consonants, mutes with mutes, liquids with liquids, and cognate sounds with cognate sounds. It will soon be seen that, besides the *natural* arrangement of the sounds of a language, there is an *artificial* arrangement as well; or if not *artificial*, one which at the first view appears to be so.

Sounds are capable of being expressed in writing by signs. These signs are *seen* by the *eye*, whilst *sounds* are heard by the *ear*.

Figures like *b*, *h*, *f*, that represent sounds, are called *letters*.

The *figures* of the letters are as follows :—

- 5 Vowels—*a*, *e*, *i*, *o*, *u*.
- 2 Semi-vowels—*y*, *w*.
- 10 Mutes—*p*, *b*, *f*, *v*, *t*, *d*, *k*, *g*, *s*, *z*.
- 1 Aspirate—*h*.
- 4 Liquids—*l*, *m*, *n*, *r*.
- 1 Double sound—*j*.
- 3 Superfluous letters—*c*, *q*, *x*.

Words like *bee*, *eff*, *aitch*, &c., are the *names* of letters.

The *names* of the letters are as follows :—

- 5 Vowels—*a*, *e*, *i*, *o*, *you*, *wy*.
- 2 Semi-vowels—double-*you*, *wy*.
- 10 Mutes—*bee*, *dee*, *eff*, *gee*, *kay*, *pee*, *ess*, *tee*, *vee*, *zed* (or *izzard*).
- 4 Liquids—*el*, *em*, *en*, *err*.
- 1 Aspirate—*aitch*.
- 1 Double letter—*jay* (*dzhay*).
- 3 Superfluous letters—*see*, *cue*, *eks*.

§ 278. The letters of the English language are twenty-six in number, their form, order, and names being as follows :—

<i>Roman.</i>		<i>Italic.</i>		<i>Name.</i>
A	a	<i>A</i>	<i>a</i>	<i>a</i>
B	b	<i>B</i>	<i>b</i>	<i>bee</i>
C	c	<i>C</i>	<i>c</i>	<i>see (cee)</i>
D	d	<i>D</i>	<i>d</i>	<i>dee</i>
E	e	<i>E</i>	<i>e</i>	<i>e</i>
F	f	<i>F</i>	<i>f</i>	<i>eff</i>
G	g	<i>G</i>	<i>g</i>	<i>jee</i>
H	h	<i>H</i>	<i>h</i>	<i>aitch</i>
I	i	<i>I</i>	<i>i</i>	<i>i, or eye</i>
J	j	<i>J</i>	<i>j</i>	<i>j consonant, or jay</i>
K	k	<i>K</i>	<i>k</i>	<i>kay</i>
L	l	<i>L</i>	<i>l</i>	<i>el</i>
M	m	<i>M</i>	<i>m</i>	<i>em</i>
N	n	<i>N</i>	<i>n</i>	<i>en</i>
O	o	<i>O</i>	<i>o</i>	<i>o</i>
P	p	<i>P</i>	<i>p</i>	<i>pee</i>
Q	q	<i>Q</i>	<i>q</i>	<i>cue</i>
R	r	<i>R</i>	<i>r</i>	<i>ar</i>
S	s	<i>S</i>	<i>s</i>	<i>ess</i>
T	t	<i>T</i>	<i>t</i>	<i>tee</i>
U	u	<i>U</i>	<i>u</i>	<i>u, or you</i>
V	v	<i>V</i>	<i>v</i>	<i>v, consonant, or vee</i>
W	w	<i>W</i>	<i>w</i>	<i>double u</i>
X	x	<i>X</i>	<i>x</i>	<i>eks</i>
Y	y	<i>Y</i>	<i>y</i>	<i>wy</i>
Z	z	<i>Z</i>	<i>z</i>	<i>zed, or izzard</i>

The English letters were originally reckoned at twenty-four, because, anciently, *i* and *j*, as well as *u* and *v*, were expressed by the same character.

The *order* of the letters is called the *Alphabet*; because, in the Greek language, the names of the first two letters were *alpha* and *beta* respectively; that is, *alpha* was the name of the letter which we call *a*, and *beta* of *b*.

Apparently this order is *artificial*—only, however, apparently. The extent to which it has a character of regularity will be seen hereafter.

§ 279. *Remarks on the English Phonesis*.—Sounds 1, 2, 3. The *a* in *father*. This sound, so common in French, Italian, Spanish, German, and most other languages, is compara-

tively rare in English—rare, at least, as a *proper* power of *a*.

Hence, the ordinary power of this letter (*i.e.* the sound of the *a* in *fate*) is an English peculiarity. In nine languages out of ten, its sound is that of the *a* in *father*. For further remarks, see 34 (R).

Neither is the true sound of the *a* in *fat* very common out of England. The ordinary continental vowel, is that of the *a* in *father*, pronounced short—not the *a* in *fate* so pronounced.

4. The sound which is to the *e* in *bed* as the *a* in *father* is to the *a* in *fat* and *fate*, and the *aw* in *bawl* to the *o* in *note* and *not*, is not found in English as a proper power of *e*. Like the *a* in *father*, however, it is found as an *improper* power of something else. See 34 (R).

5, 6. The spelling here disguises the real affinities. The *ee* in *feet* is to the *i* in *tin*, as the *a* in *fat* is to the *a* in *fate*, and the *o* in *note* to the *o* in *not*.

Between the *ee* in *feet* and the *a* in *fate*, the Italian, and many other languages have an intermediate sound—the *é fermé* of the French. See Prel. Diss. II. Hence, there is a break in the English vowel system here.

7, 8. The real affinity is again disguised here—the *u* in *full* being to the *oo* in *cool* as the *i* in *tin* to the *ee* in *feet*.

Between the *ee* in *feet* and the *oo* in *cool*, the Italian, and many other languages, have an intermediate sound. See Prel. Diss. II.

9, 10, 11. The spelling again disguises the affinity: the *aw* in *bawl* being to the *o* in *note* and *not*, as the *a* in *father* to the *a* in *fat* and *fate*.

Between the *oo* in *cool* and the *o* in *note*, the Italian, and many other languages, have an intermediate sound. See Prel. Diss. II.

12. The *u* in *but* is somewhat rare beyond the pale of the English Language. It is commonest in the languages of India. It is a sound into which *certain short vowels, when unaccented, have a tendency to pass*. An extract from Walker may illustrate this:—

“If the accent be kept strongly on the first syllable of the word *tolerable*, as it always ought to be, we find scarcely any distinguishable

difference to the ear if we substitute *u* or *o* instead of *a* in the penultimate syllable; thus—*tolerable*, *tolerable*, or *tolerable*, are exactly the same word to the ear, if pronounced without premeditation or transposing the accent. Thus, the word *man*, when not under the accent, might be written *mun* in *nobleman*, *husbandman*, *woman*, and *tertian* and *quartan*, as *tertiun*, *quartun*, &c. The same observation will hold good in almost every final syllable where *a* is not accented—as *medal*, *dial*, *giant*, *bias*, &c., *defiance*, *temperance*, &c. But when the final syllable ends in *age*, *ate*, or *ace*, the *a* goes into a somewhat different sound.”

This “somewhat different sound” is the *i* in *pin* (or nearly so), as in *cabbage*, &c., pronounced *cabbidge*, &c.

13. The true *w*, with its proper semi-vowel sound, is far from common. Foreigners sound it as *v*.

15, 16, 17, 18. The Quaternion here is complete—*p*, *b*, *f*, *v*.

19, 20, 21, 22. So it is here; though imperfectly expressed in spelling—*t*, *d*, *þ*, *ð* (*th*, *dh*). The last two are somewhat scarce sounds out of England.

23, 24. The Quaternion here is incomplete—*k* and *g* (see Prel. Diss. II.) being wanting. Both sounds are rare.

25, 26, 27, 28. Quaternion complete.

29. *Ng*. This is the only nasal we have. Common in the French, Portuguese, and several African Languages.

§ 280. 34. *R* at the *beginning* of a syllable is sounded over the whole area of the English Language; and that distinctly—*run*, *right*, &c.

So it is when *medial*, or divided between two syllables (see Prel. Diss. II.), so as to be *initial* as well as final.

At the *end*, however, of a syllable, this distinctness and universality of the sound of *r* is by no means the case.

At the end of a syllable *r* never follows a consonant, inasmuch as such combinations as *abr*, *apr*, *afr*, *avr*, *atr*, &c., are unpronounceable. A vowel, however, it may easily follow. What takes place when it does? I doubt whether, in the ordinary *English* pronunciation, the *r* is sounded at all. It *ought* to be; and, perhaps, it is sometimes.

At the same time (and this may serve to illustrate the fact under notice), there is a large percentage of educated speakers

who make no difference between the sound of the *a* in *father*, and the *a* in *farther*; who, if you tell them to pronounce such a word as *cago* after the manner of a Frenchman or an Italian, will utter it just as they do their own English word *cargo*; or (rather) they pronounce their own English word *cargo* just as they would *cago* of French or Italian.

The same make no distinction between *aw* (as in *bawl*) and *or*; indeed, such a name as *Borlase* they pronounce *Bawlace*.

In the case of *ar* and *or*, and their assimilation to *ah* and *oh* (*a* French, and *aw*), the question may be settled by the reader appealing to his own pronunciation. If he do not confuse the sounds himself, he will assuredly know some one who does.

With *e* (as in *fer-ment*) the examination is somewhat more difficult—the reason being as follows:—

The sound which is to the *e* in *fen*, as the *a* of the Italians is to the *a* in *fate*, and the *aw* in *bawl* to the *o* in *note*, is not expressed by any separate combination of letters, nor yet indicated in the ordinary works on pronunciation. Still it exists. Indeed it is the sound in question, *i. e.* the sound of *e*, *u*, and *i* when short and followed by *r*—the *r* not being sounded.

The rule then stands thus—that when a vowel is followed by *r*, the *r* is often dropped altogether, and the vowel made *open* (see *Prel. Diss. II.*).

With the *a* in *fat*, the *o* in *not*, and the *e* in *fen*, this is easy, as all those vowels have an open as well as a close sound.

But the *a* in *fate*, the *o* in *note*, the *ee* in *feet*, the *oo* in *cool*, have no open sounds at all. What then is the sound of such words as *fare*, *ore*, *here*, in the mouth of one who thus slurs over his final *r*'s? A very short sound of the open *e* is added—a sound which we may, perhaps, spell thus—*faěh*, *oěh*, *heěh*.

So much for the independent sounds. The dependent ones of the *i* in *fin*, the *u* in *but*, and *u* in *full*, all become that of the *e* in *ferment*. Thus, Walker writes that "*fir*, a tree, is perfectly similar to the first syllable of *ferment*. *Sir* and *stir* are exactly pronounced as if written *sur* and *stur*."

The etymological history of the word *near* illustrates this phenomenon rather curiously. At the present moment the word ends in *r*—to the eye if not to the ear also. It is also an adjective in the positive degree. Originally, however, it was

only the *comparative* which ended in *-r*; the positive being *neah* (i. e. *nigh*). So that the *r* is one of two things—either non-existent in the spoken language, being a mere matter of spelling, or (if pronounced) non-radical.

Sometimes this slurring of the *r* goes to a still greater length; and words wherein it is both final and initial at once, are pronounced as if it were non-existent. When a speaker pronounces *correct* as *caw-ect* he gives us an instance of this mispronunciation. Again—in *claret* the *e* is often elided; so that the word becomes *clart*. Carry (as many do) the change further still; sink the *r* and open the *a*, and you get *claht*—the *a* as in *father* and the *r* nowhere.

In the notices of *a*, *e*, and *o*, it has been stated that the *proper* powers of the *a* in *father*, &c., are rare. The meaning of the qualifying adjective is now seen. The sounds that we get at by the slurring of the *r* are *improper* ones.

Hirrient is a convenient term for the investigation and illustration of the points connected with *r*. When it is truly and properly sounded with the tongue *vibrating against the palate* (though not in the exaggerated way which fine speakers often indulge in), we may say that the sound is *hirrient*. When slurred over (as in farther pronounced father) we may call it *otiose*.

Hirrient is a term used in certain grammars, and means *vibrating* or *vibrational*.

35. The proper elements of the *ou* in *house* are not *o + u* but *a + w*. The German orthography gives this the nearest where *haus* = *house*.

36. The proper elements of the *ew* in *new* are not *e + w* but *i + w*.

37. The proper elements of the *i* in *pine* are the *a* in *father* pronounced very short, *+y*.

38. The proper form of expression for the *oi* in *voice* is not *o + i* but *o + y*.

§ 281. 39, 40. The two compound sibilants may serve as text to a comment on one of the most important of our *unstable* combinations—important in most languages and doubly so in the English. Wherever we have the sound of *y*, preceded by either *s* or *z*, by *k* or *g*, by *t* or *d*, we may look out for

its operation. More than this, wherever we have a sound allied to that of *y* so preceded, we may look out for it. The sounds of the *i* in *fit*, and of the *ee* in *feet*, are in this predicament, and we know what influence they exert on a *g* or *k* that precedes them. They convert them (not always, though generally) into *j* (*dzh*) or *c* (*s*)—*gibbet*, *city* (pronounced *dzhibbet*, *sity*).

Let us begin with this latter sound, *i.e.* the vowel one, the one of *i* (or *ee*), and see what changes it both *undergoes and effects*; for the sound of the letter *i* in words like *million*, not only becomes altered itself, but acts as a cause of alteration upon certain consonants preceding it.

When it follows a consonant and precedes a vowel it has a strong tendency to become a semi-vowel, and to take the sound of *y*, especially if the syllable preceding be accented—*míllion*, *pínion*, pronounced *míll-yon*, *pín-yon*.

This tendency is different with different consonants.

With *l* it effects important changes, though not in the English Language. Hence the consideration of the history of the combination *l + y* is a part of general, rather than special, philology. In French it is eminently important. There, there is a tendency for the latter element to obliterate and replace the former; so that combinations like *-eille* approach the sound of *-ey*—the *y* being sounded distinctly, and as a separate sound from the vowel preceding it.

With *m* and *n*, its combinations are also interesting (*my*, *ny*), though not to the special English scholar.

With *r* the vowel undergoes no change at all. Words like *vitreous* are pronounced as trisyllables—*vit-re-ous*; since such a combination as *vitryous* would be unpronounceable.

With *s* its effects are remarkable. In the first place the change in question almost always takes place; *i.e.* the vowel becomes a semi-vowel, or *i* becomes *y*. Hence a combination which was originally *sia* becomes *sya*. The change, however, does not stop here. The sound of the combination *sy* almost always alters to that of *sh*, so that *sya* becomes *sha*; *syee*, *shee*; *syi*, *shy*; *syo*, *sho*; and *syu*, *shu*.

With *t*, preceding, the change goes further still. The vowel becomes a semi-vowel, so that *tia*, *tie*, *tio*, *tiu*, &c., become *tya*,

tye, tyo, tyu, &c. Then the sound of the combination *ty*, becomes that of *tsh*. Hence *tya* becomes *tsha*; *tye, tshee*; *tya, tshi*; *tyo, tsho*; *tyu, tshu*.

Thus the tendency of *i* to become *y* and of *y* to change the sound of certain consonants when they precede it, is the key to a series of apparent anomalies in the English spelling; and we may now see the principle in the pronunciation of certain words ending in *-ous*.

In words like *anxious*, the change was, first, from *an-si-ous* to *ang-syous*, and then from *ang-syous* to *ang-shous*.

In words like *precious*, the change was the same; since the *c* had the sound of *s*, and, consequently, was similarly affected—*pres-i-ous, pres-yous, preshous*.

The words like *station* the same; since the sound of *t* was the sound of *s*, &c.—*stas-i-on, sta-syon, sta-shon*.

In words like *righteous* we find the same; the series of changes being *right-e-ous, right-yous, righ-tshous*.

Caution.—It is only when *i* has the power of the *ee* in *feet*, that it thus changes itself, and effects changes in the sounds that precede. When sounded as the *i* in *pine* it always constitutes a separate syllable; *di-a-mond, di-al, vi-al, &c.* These never are likely to become *diamond, dyal, vyal, &c.*

Hence the combination *-eou* is subject to the same rules with the combination *-iou*.

Where *s* becomes *sh*, *z* becomes as *zh*. This is why words like *gla-zi-er*, and *gra-zi-er*, are sounded *gla-zher*, and *gra-zher*, the process being *gla-zi-er, gla-zyer, gla-zher, &c.*

When *t* becomes *tsh*, *d* becomes *dzh*. This is why words like *hid-e-ous*, are pronounced like *hi-dzhous* (*hijjous*)—*hi-de-ous, hid-yous, hi-dzhous*.

Hence there are three ways of pronouncing a word like *tedious*—1, *te-di-ous*; 2, *te-dyous*; 3, *te-dzhous*.

Furthermore—the sound of the *ew* in *new* (or of the *ue* in *sue*) is connected with that of the unaccented *i*; since, by a series of changes, it often has the same effect upon a preceding consonant. It often becomes *yoo*; so that words like *new* and *sue* may be sounded as *nyoo*, and *syoo*. In this case the sound of *y* is developed, and this, when preceded by *s, z, t, or d*, has the same effects as a *y* produced by any other process; *i. e.* it

changes them into *sh*, *zh*, *tsh*, and *dzh*. This explains why *sugar* is sounded *shugar*; *nature*, *na-tsher*; *verdure*, *ver-dzhur*, &c.; the *u* having changed in sound, from *ew* to *yoo* (*na-teur*, *na-tyoor*, *na-tshoor*, *na-tsher*).

Such is a sketch of one of the processes by which the pronunciation of the English Language has changed, still changes, and will continue to change. When we hear of the *jew* (*dzheu*) instead of the *dew* falling, we may possibly hear a vulgar form of utterance. Nevertheless, it is a vulgarity which lies in the very innermost parts of the mechanism of our language—of our language and of innumerable others besides.

Such, too, is a sketch of the changes which convert—

1. The combinations *ia*, *ie*, *io*, *iu*, into *ya*, *ye*, *yo*, *yu*—*i.e.* so many dissyllables into so many monosyllables; so many full and true vowels into so many semi-vowels (*mill-i-on*, *mill-yon*);

2. The combination *-iw* (*ew* in *new*) into *yu* (*yoo*); or *new* into *nyu* (*nyoo*). Replace the *n* by *s* or *z*, and you have *siw*, *syu*, and *ziw*, *zyu* (*sew*, *syoo*, *zew*, *zyoo*);

3. The combinations *syu* and *zyu* (*syoo* and *zyoo*) into *shu* and *zhu* (*shoo* and *zhoo*); and, finally,

4. The combinations *tyu* and *dyu* (*tyoo* and *dyoo*) into *tshu* and *dzhu* (*ch* and *j*).

This suggests some interesting considerations; inasmuch as we may speculate (and that legitimately) upon further changes. Thus—

a. A *sh* may become *zh*, and, *vice versâ*, *sure* (*shure*) becoming *zhure*, or *azure* (*a-zhure*) *ashure*.

b. A *tsh* may become *dzh*, and, *vice versâ*—*John* (*Dzhon*) becoming *Tshon* (*Chon*), or *chocolate* (*tshocolate*) becoming *jocolate* (*dzhocholate*).

c. A *sh* may become *tsh*, and (by a parity of reasoning) *zh* may become *dzh*.

d. Conversely, the compound sibilants *tsh* and *dzh* may become simple—*sh* and *zh*.

e. Finally, the aspirates so called may become lenes, and *sh*, *zh*, *tsh*, and *dzh*, become *s*, *z*, *ts*, *dz*.

So much for the consonants *s*, *z*, *t*, and *d*, and the changes that they may undergo when followed by the sound of *y*;

which sound of *y* may itself grow out of *iw*, as well as out of one of *i*.

Two important facts in what may be called *philological dynamics* (*i.e.* the processes by which changes are wrought in languages) arise out of them.

1. In the first place, *syllables originally different may become identical*.

I.	a. <i>siu</i> ,	<i>syu</i> ,	<i>siw</i> ,
	b. <i>ziu</i> ,	<i>zyu</i> ,	<i>ziw</i> ,
II.	a. <i>tiu</i> ,	<i>tyu</i> ,	<i>tiw</i> ,
	b. <i>diu</i> ,	<i>dyu</i> ,	<i>diw</i> ,

all exist at a certain stage of a certain language.

Let change set in; so that they become *shu*, *zhu*, *tshu*, and *dzhu*.

Let change go on; and let it be from the soft forms to the hard. In such a case *zhu* will become *shu*, and *dzhu* will become *tshu*.

Let it proceed; being from the compound to the simple sibilant. In such a case *tshu* will become *shu*.

Let the aspirate (so called) become lene, *shu* becoming *su*.

What is the result? That twelve originally different syllables have all come into the single form of *su*. But this is not all. Between the *s* and the *u*, a further change may insert an *i* or *y*; and the whole series of change may begin over and again; and, so on, *ad infinitum*. When once we get a truly unstable combination it is difficult to say where the phenomena of transition and alteration will stop.

I do not say that such an extreme case as the foregoing can be shown with our present philological materials. I give it, however, because the investigation of the possible changes of an unstable combination is so much exercise in the way of philological deduction. On the other hand, no fact, within certain limits, is more real, and of greater practical importance, than the tendency of *the interposition of the sound of i or y between s or z, t or d, and a vowel to develope an accumulation of aspirated sibilants*.

2. The second fact connected with this power of *y* which commands attention, is the following:—*It may evolve sounds*

which originally had no existence in the language to which they are developed.

Let there be a language without the sound of *s*; but let it have those of *y*, *t*, and the vowels. Let there be therein the combination *tya*.

Let *tya* become *tsh*.

Let *tsh* become *sh*.

Let *sh* become *s*.

We have, then, the development, evolution, or genesis of a simple articulate sound out of a complex one, the complex one being previously evolved, or developed, out of a pair of simple* ones.

Necdum finitus Orestes.—If we take a series of words from the modern English, beginning with *ch* in respect to their spelling, but with *tsh* in respect to their sound, and compare them with the Angle (or Anglo-Saxon), we shall find that the eye, at least, detects a difference. Thus, the words which are —

<i>In English</i>	are	<i>In Anglo-Saxon.</i>
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Cheek

Ceac

Chalk

Cealc

Cheap

Ceap

Churl

Ceorl

Choose

Ceosan, &c.

What is the explanation of this? Is the difference real or only literal? Did the Saxons want the sound of *tsh*; we having developed it since their time? Or had they it, and spelt it by means of *c + e*?

The specific answer to these questions is a point of pure and proper Anglo-Saxon philology as well as one of general phonesis.

There is no reason, *à priori*, why the Saxons should not have had the sound of *tsh*, and (so having it) spelt it by means of *c + e*.

Neither is there reason, *à priori*, why they should not have

* I have shown in the Appendix to M'Gillivray's "Voyage of the Rattlesnake," that this is partially the case with one of the North Australian dialects.

been without it, and (so being without it) have sounded the combination $c + e$ according to its natural power.

We have it, it is true; but we may have evolved it during the interval between their time and ours.

Now, though the specific question as to the actual A. S. usage stands over, the more general phonetic problem as to the development, evolution, or genesis of the sound of *tsh* out of that of $k + y$, will be taken up; the best preliminary to which is the reconsideration of the phenomena presented by $t + y$.

The combination $t + y$ became $t + sh$; in other words, *tya* became *tsha*.

Assuming the same instability for $k + y$, what ought that combination to become? Answer; $k + sh$. In other words, *kya* should become *ksha*.

But this is not the case. If it were so, *choose* would be sounded *kshoose*, which it is not. Its true sound (as aforesaid) is that of *tshoose*.

Nevertheless, $k + y$ is an unstable combination, and $k + sh$ is the combination into which it is expected to pass. This is a real sound. In certain languages it occurs as definitely and as prominently as the *tsh* (*ch*) in English. In such cases its nature is often explained to the Englishman by means of the word *election*; from which if we subtract the first three letters the sound of *-kshon* remains (*ele-ction*). Whether this be the best illustration of the compound sibilant whose elements are $k + sh$, is doubtful. I give it, however, in order to show the extent to which the combination itself has been recognised.

Now this *ksh* is, itself, an unstable combination; an unstable combination with a tendency to become *tsh*. No languages show this better than the Norse or Scandinavian. Therein $k = c$, and $j = e$ of the Anglo-Saxons, so that—

The A. S. orthography would be, In Norse.

<i>Ceac</i>	.	.	.	<i>kjak.</i>
<i>Cealc</i>	.	.	.	<i>kjalk.</i>
<i>Ceap</i>	.	.	.	<i>kjap.</i>
<i>Ceorl</i>	.	.	.	<i>kjorl.</i>
<i>Ceosan</i>	.	.	.	<i>kjosan.</i>

The combinations, then, *kj* and *ce* are equivalent to each

other, *i. e.* each element in each has the same power—the words in the second column being not absolutely Norse words, but A. S. words as they would appear if written according to the Norse orthography.

If we now ask how this *kj* is sounded in Scandinavia, we get a most instructive answer.

In Denmark it either retains its natural power of *k + y*, or else drops the sound of *y* and becomes a simple *k*.

In Norway it takes the sound of *ksh*.

In Sweden that of *tsh*.

The Norwegian form I believe to be transitional.

We may now go back again to *t + y*. Doing so, we shall raise a new question.

Mutatis mutandis, the history of *t + y* was also the history of *d + y*; so that when one became *tsh* the other became *dzsh*.

Assume that *g + y* comports itself in the same way toward *k + y*, and, *mutatis mutandis*, the phenomena we have just investigated repeat themselves. Hence, when *kya* becomes *ksha* and *tsha*, *gya* becomes *gzha* and *dzha*. If so—

The A. S. *ge* should coincide with the English *j*;

The Norwegian *gj* should be sounded as *gzh*; and

The Swedish as *dzh* (the English *j*).

Yet such is not the case. The Norwegian and Swedish *gj* are often sounded alike, and that, not as either *gzh*, or *dzh*, but as the semi-vowel *y*—*gjöre* in Norwegian, *göra* in Swedish, being pronounced *yöre* and *yöra*.

Now take the Anglo-Saxon—

Gea	is in modern English	Yea	not	Ja.
Gealew	.	Yellow	.	Jellow.
Gear	.	Year	.	Jear.

and so on with the majority of examples of this combination.

This departure on the part of *g + y* from the analogy of *d + y*, presenting itself as it does (to go no further) in three languages, is remarkable. It can, however, be explained; the close affinity between *g* and *y* (*ga* and *ya*) being the reason of it. It is this affinity which diverts (so to say) the line of change from the compound sibilants to the semi-vowel.

The evolution of the sound of *tsh* (for an *evolved* rather than

an original sound it seems to have been) has now been explained ; as has, also, the reason why *gy* has not undergone, *mutatis mutandis*, the same series of changes as *ky*, and it may be added that our inquiry, as far as it has hitherto gone, has been to the effect that the sound of *dzh* should have no existence in English, except so far as it is either an original element of the A. S. phonesis, or a result of the combination *d + y* (*ver-dure*, *ver-dzhoor*). At any rate, it has not grown out of the process which gives us our *tsh*.

Nevertheless, it has not only an English existence independent of the combination *d + y*, but it cannot be shown to have been original to our tongue. The letter *j* spells it.

The letter *j*, however, was strange to the A. S. alphabet ; and equally strange were any combinations that may reasonably be supposed to have represented it. It can not only, then, not be shown to have been original to our tongue, but good reasons may be given for denying its presence in our earliest sound-system.

It is an *evolved* sound of comparatively recent origin, and, if we look at the words in which it occurs, we shall easily get the history of its evolution. It is rare in words of Angle, common in words of French and Latin origin ; words which are sometimes spelt with a *g* (followed by *e* or *i*) and sometimes with a *j*.

a. Gentle, *general*, *gender*, *giant*, *gibbet*, &c.

b. Judge, *just*, *juggle*, *jest*, &c. Now, with all these words the initial sound in the original French was that of *zh*.

Hence, whilst the *ch* in *choose* (*tsh*) has grown out of the A. S. *k + y*, it is out of the French *zh* that we have evolved our *j*, as in *jest* (*dzhest*), and our *g*, as in *gibbet* (*dzhibbet*).

Not that the histories of the two evolutions, though different, are unconnected. The existence of the previous *tsh* of A. S. origin, undoubtedly, promoted the change from *zh* to *dzh*.

Then there are the words in *ch* like *chief*, and *chase*, &c., &c., of French origin. The *ch* here originally represented the sound of *sh*. It now = *tsh*. The reason for this lies in the precedents and analogies of the A. S. *k + y* and its changes, and the French *j* (*zh*) with its conversion into *dzh*.

I conclude my observations on this long and complex ques-

tion with remarking that, different as are the histories of our *tsh* and *dzh* (*ch* and *j*), they still illustrate the same general fact—viz. the instability of the combinations *s*, *z*, *t*, *d*, *k*, or *g* + *y*, and their tendency to become sibilant.

With the *ch* and *g* (*sh* and *zh*) of the French, the very form of the combination suggests the history of the change. There was *once* a sound of *k* and *g* (as in *gun*). Otherwise the letters would never have been used as they are. With *j* the case is less clear. The name, however, of “Jupiter” (writes Professor Key) “was undoubtedly written originally Diupiter, so Janus was at first Dianus, just as the goddess Diana was called by the rustics Jana.”—*Alphabet*, p. 71.

§ 282. The chief points wherein the English sound-system differs from that of the more important modern languages, are worth noting; a knowledge of them being useful in the study of foreign tongues.

The scarcity of *proper* open sounds contrasts the vowel part of the English sound-system with that of the Italian, French, and other languages. It is well known how common the sounds of both the *a* in *father* and the *aw* in *bawl* are there. In the French the *e* final is mute; so that the extent to which the open sound of the *e* in *bed* is wanting in English is not very manifest in the study of that language. Neither is in Italian, where no words end in *-er*. In German, however, and the Norse tongues, it requires some attention to discern the difference of sound between a final *-e* (as in *meine*), and a final *-er* (as in *meiner*).

The absence of the *é* and *ó* fermé of the French and Italian, and other tongues, is another point to be remembered in the study of fresh languages. Thus the *o* in the Danish *Kone* runs great chance of being sounded by an Englishman as the *oo* in *cool*.

The *ü* of the Germans (*y* Danish and *u* French) is a wholly new sound to the Englishman.

So is the *ö* Danish and German, and the *eu* French.

As these two sounds are both absent in Italian, Spanish, and Portuguese, the vowel-system of these languages is *pro tanto* more English than the French and German, &c. On the other

hand, the *u* in *but* gives foreigners trouble, being (as has been already stated) rare in the European tongues, though common in the Asiatic.

In the simplicity of its nasal system (*i. e.* the sounds like the *ng* in *king*) the English agrees with the German, and is specially contrasted with the French and Portuguese.

W is English rather than continental. The best way for foreigners to learn it is to place an *u-* (*oo* in *cool*) before some syllable beginning with a vowel, and pronounce it as quickly as possible; *e. g.* on, *u-on* (*oo-on*); et, *u-et* (*oo-et*), &c. In this way the sound of *w* is soon obtained.

The mute-system in English is one of the fullest in the world. Out of the 4 quaternions 3 are full and perfect; so that 14 out of the 16 mutes belong to our language. The two that are wanting, the so-called aspirates of *k* and *g*, are the scarcest. Next to these come *ð* and *þ*, which we have.

But though full, the English mute-system is simple. Each sound has its normal and typical form; so that the *varieties* which go by the names of *guttural*, *cerebral*, &c., are wanting. Hence the *ch* German and many similar sounds are strange to us.

The question of simple single sounds is one thing; that of their *combinations* another.

The diphthongs in English are simple and few; though some languages (*e. g.* the Swedish) have fewer.

They are all, too, of one sort; *i. e.* that wherein the semi-vowel elements come *last*. Sounds like the French *oi* in *roi* we have none; nor yet (in the written language at least) any wherein *y* precedes its vowel. In the provincial dialects, however, they are by no means wanting.

The nasal *ng* is never initial. We say *song*, but not *ngos*. This limitation of the nasal to the final parts of syllables is common. The Germans, Italians, &c., avoid an initial *ng* as much as does the Englishman. In the Keltic, however, it occurs, as it also does in many Asiatic languages.

Though the English sibilants are *compound*, they are never *complex*. Thus, we say *sha* or *sho*. We also say *tsha* or *tsho*. But we never combine the two; never use the complex sound

shtsha or *shtsho* ; never say *zhdzha* or *zhdzho*. Neither do the Italians, whose sibilant system is very like our own. The Slavonic population, on the other hand, *do* ; and make no difficulty of such sounds as *shtshe*, or *shtshetsh*. This practice of using their compound sibilants in complex combinations, makes the Slavonic sound-system look much more unlike the English than it really is.

CHAPTER II.

POWERS OF CERTAIN LETTERS AND COMBINATIONS.

§ 283. *Single Vowels and Vowels followed by a Consonant and e Mute.*—(1.) *A* has six sounds,—1, that of the *a* in *fate*; 2, that of the *a* in *fat*; 3, the *a* in *father*; and 4, the *aw* in *bawl*; 5, the *o* in *not*; 6, the *e* in *bed*. The fourth and fifth are sounds of *o*.

The sound of the *a* in *fate* is the long, that of the *a* in *fat* the short, sound of *a*. They are the two most usual powers of the letter. The sixth power is exceptional, and is only found in the words *Thames*, *many*, and *any*; pronounced *Temz*, *menni*, *enni*.

When *a* precedes a single consonant followed by a mute *e*, it is always sounded as in *fate*. Except in the word *have*, which is pronounced *havv*.

The following words are also considered exceptions, though it is doubtful whether they are really so:—

Are—which is generally pronounced *arr*. *Are*, however, with the *a* as in *fate*, is equally correct.

Bade—the preterit tense of *bid*, generally pronounced *badd*. *Bade*, however, with the *a* as in *fate*, is used by good speakers.

Gape—This is sometimes pronounced with the *a* sounded as in *father*. It is a pronunciation for which no good reason can be given. It is, perhaps, commoner on the stage than elsewhere.

A is sounded as in *father*, when it precedes *lm*, as in *psalm*, *calm*. Also in the word *master*. Also in certain words ending in *lf*, or *lve*—as *calf*, *half*, *calve*, *salve*.

When followed by *th* (as in *thin*), *ns*, *nce*, *nt*, *nd*, *st*, *sk*, *sp*, it is sometimes pronounced as in *father*, sometimes as in *fat*.

In words like *bath*, *path*—*dance*, *glance*, *lance*, *France*, *prance*—*answer*—*grant*, *slant*—*slander*—*last*, *vast*—*basket*—*hasp*,

it may safely be said that, in the last century, the habit of pronouncing the *a* as in *father*, and that in a decided manner, was general. With equal safety it may be added, that the present tendency is to sound the *a* as in *fat*. Hence the pronunciation is in a transitional state; and, perhaps, the sound now given to the *a* is of an intermediate character—not so broad as in *father*, nor yet so slender as in *man*.

In words derived from the Latin *mando*, where the *and* is final, the sound is always *broad*—as *command*, *remand*, *demand*.

Extract from Walker.—"There are certain words from the Italian, and Spanish languages—such as *lumbago*, *bravado*, *tornado*, *farrago*, &c., which are sometimes heard with this sound of *a*; but, except in *bravo*, heard chiefly at the theatres, the English sound of *a* is preferable in all these words." See remarks on *i*.

A, when *long* and followed by *ll*, in an accented syllable, is pronounced as the *aw* in *bawl*. It is also so sounded when followed by a single *l* succeeded by any consonant but *p*, *b*, *f*, or *v*; as *salt*, *bald*, *false*, *falcon*.

Exceptions.—Words derived from the Arabic language, and beginning with *al*, as *alchemist*, *alcoran*, &c.

Exceptions.—Most words derived from the classical languages—as *calculate*.

Caution.—It is only in *accented* syllables that the *al* = *aw*. Hence, in words like *alte'rnate* the *a* is sounded as in *fat*, although *álter* is pronounced *a'wlter*. So it is in *bals'amic*; although *balsam* is sounded *ba'wlsom*, or *ba'wsom*.

Caution.—In words like *do'wnfall*, although the *all* be unaccented, it is still pronounced broad. The reason of this is, that the monosyllable *fall* preserves its sound even when, by composition, it loses its accent. So likewise it is with *also* and *almost*. Whether we sound them *álsó* and *állmost*, or *alsó* and *allmóst*, the sound of *a* is the same (*i. e.* of *aw*).

Sometimes the *l* is omitted as well. Thus, *falcon* is pronounced *fawcon* and *fawlcon*.

Caution.—In words like *alley*, *valley*, the *a* is *short*. Hence they are excluded from the rule under consideration.

A is sounded as *aw* in the word *water* (*wawter*).

A when short and preceded by *w* is pronounced as the *o* in

not, except when followed by the sounds of *k*, *g*, or *ng*. Thus, *wan*, *want*, *was*, *what*, &c., but not *wax* (*waks*), *wag*, *twang*. This is the case even when *ll* follows; since we pronounce *wallow* and *swallow*, as *wollo* and *swollo*, rather than as *wawlo* and *swawlo*.

Observe.—As *q* is always followed by *u*, and as *qu* = *kw*, the rule for pronouncing words like *quantity* and *quality* is contained in the preceding one. These are sounded, *kwontity*, *kwollity*.

(2.) *E* has four sounds—1, that of the *e* in *bed*; 2, that of the *e* in *glebe*; 3, that of the *a* in *fat*; 4, that of the *i* in *pin*. The second is really the long sound of the *i* in *pin*. The last two are exceptional.

E is never mute at the end of words derived from the Greek and Latin—as *epitome*, *catastrophe*, *apostrophe*, *simile*.

When *e* precedes a single consonant, followed by an *e* mute, it has the sound of the *ee* in *feet*. Except in the words *where*, *there*, and *ere* = *before*.

Were, therefore.—Walker directs that the word *were*, as well as the *there* in *therefore*, should be sounded as *werr* and *therr*. It is doubtful whether this is called for in the present state of our language.

The exceptional sounds of *e* are those of the *a* in *fat*, and of the *i* in *pin*. It has the former of these in *clerk* and *sergeant*; the latter in *England* and *pretty*, pronounced *clark*, *sargeant*, *Ingland*, *pritty*.

Whether *Derby* be sounded as it is spelt, or as *Darby*, the oftener, is uncertain. The tendencies are towards the former pronunciation.

Whether *engine* be sounded as it is spelt, or as *ingine*, the oftener, is also uncertain. The tendencies are towards the latter pronunciation.

In the plural termination spelt *es*, the real sound is *iz*—*prais-es*, *prais-iz*. With *e* before a final unaccented *l* or *n*, the vowel sound is often scarcely perceptible at all; words like *weazel* and *harden* being sounded *weaz'l*, *hard'n*.

(3.) *I* has three sounds—1, that of the *i* in *pin*; 2, that of the *i* in *pine*; 3, that of the *ee* in *feet*. Of these the second is no true prolongation of the first, but a diphthong. The third

is found only in words derived from the *modern* foreign languages.

When *i* precedes a single consonant followed by *e* mute, it has the sound of the *i* in *fine*, or the diphthongal sound; except in certain words derived from the *modern* foreign languages.

Shire.—In the last century the word was pronounced *sheer* by the best speakers. At present this usage is equivocal. Perhaps the best rule is to sound the *i* as in *pine*, when the syllable is accented, or out of composition, and as the *i* in *fir* when unaccented—Knight of the *shire*; *Yorksherr*.

Extract from Walker.—"The words that have preserved the foreign sound of *i* like *ee*, are the following:—*ambergris, verdegri, antique, becafico, bombasin, Brasil, capuchin, colbertine, caprice, chagrin, chevaux-de-frise, critique* (for criticism), *gabardine, haberdine, sardine, trephine, quarantine, routine, fascine, fatigue, intrigue, glaci, invalid, machine, magazine, marine, palanquin, pique, police, profile, recitative, mandarine, tambourine, tontine, transmarine, ultramarine*. In all these words, if, for the last *i*, we substitute *ee*, we shall have the true pronunciation. In *signior* the first *i* is thus pronounced. Mr. Sheridan pronounces *vertigo* and *serpigo* with the accent on the second syllable, and the *i* long, as in *tie* and *pie*. Dr. Kenrick gives these words the same accent, but sounds the *i* as *e* in *tea* and *pea*. The latter is, in my opinion, the general pronunciation." Now as *vertigo* and *serpigo*, according to the English pronunciation of the Latin language, would not be pronounced *verteego* and *serpeego*, even in reading a classic author, it is not reasonable that they should so be pronounced in English. Indeed, it is only in words derived from the *modern* tongues that *i* should ever be sounded as *ee*. To pronounce *initial* as if written *inéetial*, is to speak as if we mistook a word of Latin for one of French origin. The same reasoning applies to words where *a* has its foreign power.

When *i* is in an unaccented syllable followed by a *consonant*, it is difficult to determine whether it has the sound of *i* in *pine*, or that of *i* in *pin*. Thus, a word like *fidelity* may be either *fi-delity* or *fid-elity*. In the following cases it is *always* diphthongal:—

1. Compounds of *bi*, as *bi-capsular*, *bi-corporal*, *bi-pennate*, &c.
2. Compounds of *tri*, as *tri-corporal*, *tri-gintesimal*, &c.
3. Words beginning with *pri*, as *primeval*, *primordial*,—except *primer* and *primitive*.

In most—probably in all—other words either sound is allowable.

When *i* is in an unaccented syllable followed by a *vowel*, it is doubtful whether it has the sound of *i* in *pine*, or of the *ee* in *feet*. The former sound, however, is preferable—*di-urnal*, *diameter*, &c., not *de-urnal*, *de-amiter*.

(4.) *O* has five sounds: that of—1, the *o* in *note*; 2, the *o* in *not*; 3, the *o* in *prove*; 4, the *o* in *woman*; 5, the *o* in *love*. Of these the third and fourth are no true sounds of *o*, but of *u*. The fifth is a peculiar and unclassed sound, *i. e.* that of the *u* in *but*.

When *o* precedes a single consonant, followed by an *e* mute, it has the sound of the *o* in *note*.

Except in the words *prove*, *move*, *lose*, where it is sounded like the *oo* in *cool*, and in others like *love* and *glove*, where it is sounded as the *u* in *but*.

O is sounded as the *u* in *full* in the following words—*bosom*, *woman*, *wolf*, *wolsey*, *Wolverhampton*. In *worsted* and *Worcester* the *r* is generally silent, and the *o* takes this sound.

(5.) *U* has four sounds—1, that of the *ew* in *new*; 2, that of the *u* in *full*; 3, that of the *u* in *but*; 4, the sound of *yoo*. Two other sounds are exceptional—1, that of the *e* in *bed*; 2, that of the *i* in *pin*.

The usual short sound of *u* is that which it has in *but*. The only words where it is sounded as in *full* are—*bull*, *full*, *pull*, words compounded of *full*, as *wonderful*, *dreadful*, &c., *bullock*, *bully*, *bullet*, *bulwark*, *fuller*, *fullingmill*, *pulley*, *pullet*, *push*, *bush*, *bushel*, *pulpit*, *puss*, *butcher*, *cushion*, *cuckoo*, *pudding*, *sugar*, *huzzar*, and *put*.

Put is only pronounced in this way when it is a verb. The game of *put* and the village of *Putney* have the *u* sounded as in *but*. So has *putty*.

Bullion is placed by Walker in the foregoing list. The present writer would sound the *u* as in *but*.

In the word *bury* the *u* is sounded as the *e* in *bed*. In *busy*, as the *i* in *pin*.

§ 284. *Power of Y*.—The sounds of *y* fall into two divisions—its power as a semi-vowel, and its power as a vowel.

As a semi-vowel it has one sound only—that of the *y* in *yet*.

As a vowel it has three—1, that of the *ee* in *feet*; 2, that of the *i* in *pine*; 3, that of the *i* in *pin*.

When *y* precedes a single consonant followed by an *e* mute, it has the sound of the *i* in *fine*—as *rhyme*, *thyme*. However, in this position it occurs only in words of foreign (chiefly of Greek) origin.

It is only, too, in words of foreign (chiefly Greek) origin that *y* occurs with the sound of the *i* in *pin*—as *system*, *syntax*, pronounced *sistem*, *sintax*.

Of its two long sounds, *y* has that of the *i* in *pine*, when the syllable in which it occurs is accented; as *cyder*, *tyrant*, *reply*. It has that of the *ee* in *feet* when the syllable is *un*-accented; as—*liberty*, *fury*, *tenderly*. The only exception is in the case of verbs ending in *fy*, from the Latin *fi* = *to become*, such as *mólli-fy*, *fórti-fy*, where the *y*, although unaccented, is sounded as the *i* in *pine*.

§ 285. *Double Vowels*.—(1.) *AA*. Double *a* is found only in certain proper names, chiefly of Hebrew origin, as *Aaron*, *Baal*.

(2.) *EE*. Double *ee*, without an apostrophe, has only one sound, that of the *ee* in *feet*. In *e'er*, and *ne'er*, contracted from *ever* and *never*, and with an apostrophe to indicate the loss of the *v*, it is pronounced as the *a* in *fate*.

Exception.—In one word *ee* has the sound of the *i* in *pin*, *i. e.* in *breeches*, from *breech*, pronounced *britches*, from *britch*. *Chizcake* for *cheesecake* is exceptionable. *Beelzebub*, is more correctly sounded *Bëelzebub*, though *Belzebub* and *Beelzebub** are sufficiently English.

(3.) *OO*. The usual sound of *oo* is that of the *oo* in *cool*; which is, really, no modification of *o*, but the long sound of the *u* in *full*.

Besides this it has the following three—

* With the *ee* as in *feet*.

1. Of the *u* in *full*; as *wool, wood, good, foot, stood*.

2. Of the *u* in *but*; as *blood, flood, soot*.

3. Of the *o* in *grove*; as *door, floor*.

Moor = a black man, is sometimes sounded *more*, sometimes as it is spelt. *Soot*, also, is sometimes pronounced as it is spelt.

I, U, and Y, are never doubled.

§ 286. *Combinations of two Different Vowels*.—*AE* has the sound of the *e* in *bed*; as *Michael, Michaelmas*.

AI has the sound of the *a* in *fate*; as *hail, sail, tail, stain, &c.*

Exception 1.—The words *said, again, and against*. Here the *ai* is pronounced as *e*.

Exception 2.—The word *aisle*. This is sounded *ile*.

Walker draws a distinction between *said* as a tense, and *said* as a participle; stating that in the first case it rhymes to *bed*, in the second to *trade*; as, *he said (sed)*, but *the said (sade) man*.

Plaid is pronounced two ways; either to rhyme with *mad* or with *made*.

When Walker wrote, *raillery* was considered as a rhyme to *salary*. So it was in Swift's time—

“Where in eighteen-penny gallery
Irish wits learn Irish raillery.”

It is doubtful whether such is the case now; the general sound of the *ai* being more probably that of the *a* in *fate*. In which case it coincides with the spelling.

When Walker wrote, *raisin* was sounded as *reeson*. It is doubtful whether this be the present pronunciation.

AO is only found in the word *gaol*, the obsolete mode of spelling *jail*.

AU, unless followed by *n*, succeeded by a consonant (when the pronunciation is doubtful), is sounded as *aw*, as *taught, haul, Saul, caught, &c.*

Exception 1.—*Laugh, draught*. Here the *au* is sounded like the *a* in *father*.

Exception 2.—*Hautboy*, sounded *ho-boy*.

Exception 3.—*Cauliflower, laurel, laudanum*, sounded *colli-flower, lorrel, lodnum*.

Au followed by *n*, succeeded by a consonant, is sounded sometimes as the *a* in *father*, and sometimes as the *aw* in *bawl*.

1. As the *a* in *father*. The word in which this pronunciation is the most general and unequivocal is *aunt*.

2. As the *aw* in *bawl*. The words wherein this pronunciation is the most general and unequivocal are *vaunt*, and *avaunt*, *maunder* (to be querulous), *Maunday* (in Maunday Thursday), *daunt*, *paunch*, *gaunt*, *saunter*.

Between these, however, there is the following list wherein the pronunciation fluctuates.

Flaunt sometimes sounded *flant*,* sometimes *flawnt*.

Haunt . . . *hant* . . . *hawnt*.

Gauntlet . . . *gantlet* . . . *gawntlet*.

Jaunt . . . *jant* . . . *jawnt*.

Jaundice . . . *jandice* . . . *jawndice*.

Laundress . . . *landress* . . . *lawndress*.

Laundry . . . *landry* . . . *lawndry*.

Askant, *askance*, *hanch* (?), *lanch* (?), being more properly written without the *u*, do not come under this head. They more properly belong to that class of words where the simple *a* has the sound of *father*.

EA has the following sounds—

1. Of the *e* in *glebe* in *anneal*, *appeal*, *appear*, *appease*, *aread*, *arrears*, *beacon*, *beadle*, *beadroll*, *beads*, *beadsman*, *beagle*, *beak*, *beaker*, *beam*, *bean*, *beard*, *bearded*, *beast*, *beat*, *beaten*, *beaver*, *beleaguer*, *beneath*, *bequeath*, *bereave*, *besmear*, *bespeak*, *bleach*, *bleak*, *blar*, *bleat*, *bohea*, *breach*, *bream*, to *breathe*, *cease*, *cheap*, *cheat*, *clean*, *cleanly* (adverb), *clear*, *clearance*, *clean*, *cochineal*, *colleague*, *conceal*, *congeal*, *cream*, *creak*, *crease*, *creature*, *deacon*, *deal*, *dean*, *deanery*, *dear*, *decease*, *defeasance*, *defeasible*, *defeat*, *demean*, *demeanor*, *decrease*, *dream*, *drear*, *dreary*, *each*, *eager*, *eaten*, *eaves*, *entreat*, *endear*, *escheat*, *fear*, *fearful*, *feasible*, *feasibility*, *feast*, *feat*, *feature*, *flea*, *fleam*, *freak*, *gear*, *gleam*, *glean*, to *grease*, *grease*, *greaves*, *heal*, *heap*, *hear*, *heat*, *heath*, *heathen*, *heave*, *impeach*, *increase*, *interleave*, *knead*, *lea*, to *lead*, *leader*, *leaf*, *league*, *leak*, *lean*, *leash*, *leasing*, *least*, *leave*, *leaves*, *mead*, *meagre*, *meal*, *mean*, *meat*, *measles*, *neap*, *near*, *neat*, *pea*, *peace*, *peak*, *peal*, *pease*, *peat*, *plea*, *plead*, *please*, *reach*, to *read*, *ream*,

* Sounded throughout this column as in *father*.

reap, rear, rearward, reason, redstreak, release, repeal, repeat, retreat, reveal, scream, seal, sea, seam, seamy, sear, sear-cloth, season, seat, shear, shears, sheath, sheathe, sheaf, sneak, sneaker, sneaking, speak, spear, steal, steam, streak, streamer, streamy, surcease, tea, teach, teague, teal, team, tear (substantive), *tease, teat, treacle, treason, treat, treatment, treaty, tweak, veal, underneath, uneasy, unreave, uprear, weak, weaken, weal, weald, wean, weanling, weariness, wearisome, weary, weasand, weasel, weave, wheal, wheat, wheaten, wreak, wreath, wreathe, wreathy, year, yearling, yearly, zeal.*

2. Of the *e* in *bed*—as *abreast, ahead, &c., already, bedstead, behead, bespread, bestead, bread, breadth, breakfast, breast, breath, cleanse, cleanly* (adjective), *cleanlily, dead, deadly, deaf, deafen, dearth, death, earl, earldom, early, earn, earnest, earth, earthen, earthly, endeavour, feather, head, heady, health, heard, hearse, heaven, heavy, jealous, instead, lead* (a metal), *leaden, learnt, learning, leather, leaven, meadow, meant, measure, pearl, peasant, pheasant, pleasant, pleasantry, pleasure, read* (past time and participle), *readily, readiness, ready, realm, rehearsal, rehearse, research, seamstress, search, spread, stead, steadfast, steady, stealth, stealthy, sweat, sweaty, thread, threader, threat, threaten, treachery, tread, treadle, treasure, wealth, wealthy, weapon, weather, yearn, zealot, zealous, zealously.*

3. Of the *a* in *fate*, as in *bear, pear, swear, tear, wear, break, steak*. These last two words, however, are often pronounced *breek*, and *steek*.

Read rhymes to *feed* in the present tense, to *fed* in the preterite and participle.

4. As the *a* in *father*, in *heart, hearth*.

EI has four sounds—

1. That of the *a* in *fate*—as *either* (?), *neither* (?), *leisure* (?), *deign, vein, rein, reign, feign, feint, veil, heinous, heir, heiress, inveigh, inveigle* (?), *neigh, skein, reins, their, theirs, eight, freight, weight, neighbour.*

2. That of the *e* in *glebe*, as *either* (?), *neither* (?), *leisure* (?), *ceiling, conceit, receipt, conceive, perceive, deceive, receive, inveigle* (?), *seize, seizen, seignior, seigniory, seine, plebeian.*

3. That of the *i* in *pine*—as *either* (?), *neither* (?), *height*, and *sleight*.

4. That of the *e* in *bed*—as *heifer*, *nonpareil*, pronounced *heffer*, *nonparell*.

It may be seen that *leisure* and *inveigle* occur in two of the preceding lists, and *either* and *neither* in three of them, accompanied by a note of interrogation. This means that the present writer will not take upon himself to determine between the different pronunciations.

EO has five sounds—

1. That of the *ee* in *feet*, as in *people*.

2. That of the *e* in *bed*; as *leopard*, *jeopardy*, *feoffee*, *feoffer*, and *feoffment*, which are sounded as if written *feffee*, *feffer*, *feffment*.

3. That of the *o* in *note*; as in *yeoman*.

4. That of the *oo* in *cool*, as in *galleon*, a Spanish ship, which is pronounced *galloon*.

5. When unaccented and at the end of syllables, it is sounded as the *u* in *but*—as *truncheon*, *courageous*, pronounced *trunshun*, *cou-rage-us*.

In *spelling*, the old orthographies *feod*, *feodal*, and *feodatory*, are superseded by *feud*, *feudal*, and *feudatory*.

In the word *Georgic*, the *e* is silent. It has the effect, however, of making the *g* sounded as *dz**h*. Hence the word is sounded *jorgic* (*jorgic* or *dzhordzhic*).

EU is a very regular combination, and is always sounded like *ew*.

IA. In *carriage*, *marriage*, *parliament*, and *miniature*, the *i* is silent.

Diamond, accurately pronounced, is a trisyllable. Generally, however, it is sounded *dimond*.

IE. 1. Sounded as the *e* in *glebe*, in *grieve*, *thieve*, &c. This is its usual sound.

2. Sounded as the *i* in *pine*, in *die*, *pie*, *lie*, *tie*, *hie*.

3. Sounded as the *e* in *bed*, in *friend*.

In *orient* the *i* and *e* belong to different syllables. In *Spaniard* and *spaniel*, the sound is either *spa-ni-el*, or *span-yel*, *Span-i-ard*, or *Span-yard*. In *twentieth*, *thirtieth*, &c. the *i* should be sounded as a separate vowel, forming a syllable by itself.

IO. This either forms two separate syllables as in *vi-o-lent*,

vi-o-let, &c., or else the *i* is sounded as *y* (*million—million*);

Except in *marchioness* and *cushion*, where the *i* is silent.

OA is sounded as the *o* in *note*; as *oat*, *coal*, *loaf*. Except in the words *broad*, *abroad*, *groat*, which are sounded *brawd*, *abrawd*, *grawt*.

OE is sounded like the *o* in *note*, in *doe*, *foe*, *toe*, *sloe*, *throe*, and *hoe*. Like the *u* in *but*, in *does*, from *do*. Like the *oo* in *cool*, in *shoe* and *canoe*.

OI. Except in a few imperfectly-naturalised words, *oi* has but one power, *i. e.* its power in *voice*, *oil*, &c.

The word *choir* is often sounded as *quire*. In this case it is better to spell according to the pronunciation. This is generally done; since *quire* and *quirister* are both recognised forms of orthography.

In *tortoise* the *oi* is sounded as the *u* in *but*.

Avoirdupoise and *connoisseur* are sounded *averdupoise* and *connesseur*.

OU has seven different sounds. Its first and most usual one is really a sound of *a*; since it is that of a diphthong formed by the *a* in *father*, and the *w* in *wall*.

This is heard in *abound*, *about*, *account*, *acoustics*, *aground*, *aloud*, *amount*, *around*, *arouse*, *astound*, *avouch*, *bough*, *bounce*, *bound*, *bounteous*, *bounty*, *bout*, *carouse*, *chouse*, *cloud*, *clout*, *compound*, *couch*, *couchant*, *crouch*, *deflour*, *devour*, *devout*, *doubt*, *doubtful*, *doughty*, *douse*, *drought*, *encounter*, *espouse*, *expound*, *flout*, *flounder*, *foul*, *founder*, *foundling*, *fountain*, *frousy*, *gout*, *ground*, *grouse*, *grout*, *hound*, *hour*, *house*, *impound*, *loud*, *lounge*, *louse*, *lout*, *mound*, *mountain*, *mountebank*, *mouse*, *mouth*, *noun*, *ounce*, *our*, *out*, *outer*, *outermost*, *paramount*, *plough*, *pouch*, *pounce*, *pound*, *pour* (?), *pout*, *profound*, *pronoun*, *pronounce*, *propound*, *proud*, *rebound*, *recount*, *redoubt*, *redoubted*, *redound*, *rencounter*, *round*, *roundelay*, *rouse*, *rout*, *scoundrel*, *scout*, *shout*, *shroud*, *slouch*, *spouse*, *spout*, *sprout*, *stout*, *surround*, *south*, *thou*, *thousand*, *touse*, *trounce*, *trousers*, *trout*, *wound* (did wind), *slough* (a miry place), *vouch*, *vouchsafe*, *without*, *scaramouch*.

2. The sound of the *u* in *but*. This is heard in *adjourn*, *journey*, *journal*, *country*, *cousin*, *couple*, *accouple*, *double*, *trouble*,

courteous, courtesy, courage, encourage, joust, housewife, flourish, nourish, enough, chough, rough, tough, slough (a cast skin), *scourge, southerly, southern, southernwood, southward, touch, touchy, young, younker and youngster*; but *southern, southerly, and southward* are sometimes pronounced regularly like *south*. This, however, is far from the prevailing pronunciation.

3. This is the sound of the *oo* in *cool*, and the words in which it occurs are chiefly of French origin—*croup, group, amour, paramour, cartouch, gout* (taste), *ragout, rendezvous, rouge, soup, sous, surtout, through, toupee or toupet, you, your, youth, tour, contour, tourney, tournament, pour* (?) and *route, accoutre, agouti, uncouth, wound, routine*.

4. This is the sound of the *o* in *note*, as *though, although, coulter, court, accourt, gourd, courtier, course, discourse, source, recourse, resource, bourne, dough, doughy, four, mould, mouldy, moult, mourn, shoulder, smoulder, soul, poultice, poult, poulterer, poultry, pour* (?), *troul, borough, thorough, furlough, fourteen, concourse, intercourse*.

5. The sound of the *aw* in *bawl*—*ought, bought, brought, sought, besought, fought, thought, methought, wrought*.

Nought is placed by some writers in this class, but its more proper spelling is *naught*.

6. The sound of the *u* in *full*—only found in *would, could, should*.

7. The sound of the *o* in *not*; as in *cough* and *trough*, pronounced *coff* and *troff*, sometimes *cawf* and *trawf*.

UA—Sounded as *wa*; as in *persuade, equal, &c.* In *guard, guardian, guarantee, piquant*, the *u* is silent. *Victuals, victualing, victualler*, are sounded *vittles, vittling, vittler*. In *mantua-maker* the *a* is omitted.

UE—Sounded as *we*; as in *consuetude*. In *conquer* and *conqueror* the *u* is silent; in *conquest* pronounced—*conker, conkeror, conkwest*.

In a final syllable, *when sounded at all*, it is sounded as the *ew* in *new*, with a tendency to change into *yoo* and *oo*. Except when preceded by *r*, in which case it cannot be sounded *yoo*, and is generally sounded *oo*; as in *true* (*troo*).

When *u* between *g* and *e* has no sound of its own, but

simply prevents the *g* from being sounded as *j*, it may be called the Protective *u*. Thus *plage*, which would most probably be sounded *plaij*, by being spelt *plague* retains the *g* with the sound in *gun*.

UI—Sounded as *wi*; as *languid*, *vanquish*.

In *guide*, *disguise*, *guile*, and *beguile*, the *u* is silent, and the *i* is sounded as in *pine*.

In *build*, *guilt*, *guinea*, and *guitar*, the *u* is also silent, but the *i* is sounded as in *pin*. The same is the case with *conduit*, pronounced *cundit* (or *condit*), and also with *biscuit* and *circuit*.

In *bruise*, *cruise*, *fruit*, *bruit*, *recruit*, the *ui* is sounded as *oo*. In *juice*, *sluice*, *suit*, and *pursuit*, it is sometimes sounded as *oo* (*i. e.* as the *o* in *prove*), sometimes as the *ew* in *new*.

In *Guildhall* the *u* is silent. The *i*, however, is variously pronounced; sometimes as the *i* in *pine*, sometimes as the *i* in *pin*.

UO—Sounded as *wo*; as in *quote*, *quotient*.

§ 287. *Vowels followed by a Semi-vowel*.—*AW*—always sounded as the *aw* in *bawl*.

EW—almost always sounded as in *new*. In *sew* and *shew* it is pronounced as *o* in *note*. In *Shrewsbury* and *strew* it is often so sounded. *Sewer*, a drain, is frequently pronounced *shore*.

OW.—This combination has three sounds—1, that of the *ou* in *house*; as in *prowl* (?), *cow*, *drown*, &c. 2. That of the *o* in *note*; as in *prowl* (?), *blow*, *slow*, *willow*, &c. 3. That of the *o* in *not*; as in the single word *knowledge*, when sounded *knol-ledge*, a pronunciation which is quite as common, though not so grammatical, as that whereby the word is sounded *kno-ledge*.

AY is sounded as the *a* in *fate*; as *say*, *lay*, *pay*, &c.

EY—Found almost exclusively at the end of words.

When accented, it is sounded like the *a* in *fate*; as *survéy*, *they*, *obey*. Except *key* and *ley*; here it is sounded as the *e* in *glebe*.

When unaccented, it is sounded as in *key* and *ley*; as *galley*, *valley*, *barley*. Except *súrvey* when used as a substantive, and consequently accented on the first syllable.

OY—Always sounded as the *oi* in *oil*, of which it is only another form. Chiefly reserved for the end of words—*alloy*, *destroy*.

UY.—Except as protective, to *g* or after *q*, this combination is found in one word only, viz. *buy*. Here it is sounded as the *i* in *pine*. When protective to *g* it is silent, as in *plaguy*. After *q* it sounds as *w*—*soliloquy*, *colloquy*, &c.

§ 288. *Combinations of three Vowels*.—**AYE**—Found only in two words, but with a different sound in each.

1. In the parliamentary expression, *The ayes have it*.—Here it is sounded as the *i* in *pine*.

2. In the almost antiquated expression *for aye*, meaning *for ever*.—Here the sound is essentially the same as the last, only broader, and exactly that of the *a* in *father*, followed by the *y* in *yet*; a sound which the *i* in *fine* only approaches.

EAU—Found in words of French origin only; in all which, except in the word *beauty*, which is sounded *bewty*, it has the power of the *o* in *note*.

EOU.—When preceded by the sound of *t*, *d*, or *s*, *eou* has the same effect as *iou*, i. e. it has a tendency to convert them into *tsh*, *dzh*, or *sh*, as *piteous*, *hideous*, which are often sounded *pitcheous*, *hidzheous* (*hijous*), &c.

When the preceding consonant cannot be so changed, but will admit of being followed by the sound of *y*, *e* becomes so sounded; as in *cutaneous* and *spontaneous*, pronounced *cuta-nyous* and *sponta-nyous*.

Lastly, when *y* would not be pronounceable, the *e* is sounded, and forms a separate syllable; as in *vit-re-ous*.

EYE—Found only in the word *eye*; where it is sounded as the *i* in *pine*.

EWE—Found only in the word *ewe*, which is sounded as *yoo*.

IOU—Sounded as *eou*.

IEU—In words of French origin only; as *adieu*, *lieu*, *pur-lieu*, where it is sounded as the *ew* in *new*. In *lieutenant* the first four letters are pronounced *lef*.

IEW—Found in one word only, *view*; where it is sounded like the *ew* in *new*.

UAY—Found only in the word *quay*, which is pronounced *kee*, and where the *u* belongs to the *q*.

UOI—Found only in *quoit*, where the *u* belongs to the *q*, and is silent. Pronounced *koit*.

UOY—Found only in *buoy*, and *buoyant*, where the *u* is silent.

§ 289. *Consonants*.—*P*, at the beginning of words, when followed by a mute, is silent; as *psalm*, *ptarmigan*. In *cup-board* it is sounded as *b*. In *receipt* and *corps* it is not pronounced at all. Between *m* and *t* it is either not sounded at all or sounded very lightly.

B.—When *b* follows *m* in the same syllable, it is silent; as in *lamb*, *climb*, *limb*. Except in the words *accumb* and *succumb*, where it is sounded.

When *b* precedes *t* in the same syllable, it is silent; as in *debt*, *doubt*. When any such words take an additional syllable, the *b* still remains without sound; as *redoubted*, *doubting*. The *b* in *subtle* is silent.

F.—In the preposition *of*, *f* is sounded as *v*; only, however, as long as the word is un compounded. In the compound word *whereof* the *f* retains its usual sound.

V is always sounded as the *v* in *vane*.

T.—The combination *ti*, without an accent and followed by a vowel, is sounded as *sh* or *shy*; as *mótion*, *sátiate*, pronounced *móshun*, *sa-shyate*. In *satíety*, however, where the *i* is accented and sounded as in *pine*, the *t* preserves its original sound.

In all the terminations formed from verbs and adjectives ending in *ty*, the *t* preserves its original sound; as in *pities*, *mightier*, and *twentieth*, from *pity*, *mighty*, and *twenty*.

T is silent when preceded by *s* and followed by the abbreviated *l* or *-en*; as *hasten*, *nestle*, pronounced *ha-s'n*, *nessle*. In *often* and *soften* the *t* is silent. So it is in the French words *trait*, *goût*, *éclat*. So, also, in *Christmas*, *chestnut*, *mortgage*, *hostler*, *bankruptcy*, *mistletoe* (the first *t* only), *currant*.

K, before *n* in the same syllable, is always silent; as *knee*, *knight*, *know*.

G, before *a*, *o*, *u*, *l*, and *r*, is always sounded as in *gun*.

Before *e*, *i*, and *y* it is sometimes sounded as in *gun*, sometimes as in *oblige*.

The sound of the *g* in *gun* is generally found in words of Saxon; that of the *j* in *jest* (*dzh*) in words of Greek, Latin, and French origin.

G before *e* is sounded as in *gun*, in *gear*, *geck*, *geese*, *geld*, *gelt*, *gelding*, *get*, *gewgaw*, *shagged*, *snagged*, *ragged*, *cragged*, *scragged*, *dogged*, *rugged*, *dagger*, *pettifogger*, *tiger*, *anger*, *eager*, *meager*, *auger*, *finger*, *linger*, *conger*, *longer*, *stronger*, *younger*, *longest*, *strongest*, *youngest*.

G before *i* is sounded as in *gun*, in *gibbe*, *gibcat*, *gibberish*, *gibbous*, *giddy*, *gift*, *gig*, *giggle*, *gild*, *gill*, *gimlet*, *gimp*, *gird*, *girdle*, *girl*, *girth*, *gizzard*, *begin*, *give*, *forgive*, *biggin*, *piggin*, *noggin*.

G before *y* is sounded as in *gun*, in *gyve*, and in all adjectives ending in *y* and *ish* of Anglo-Saxon origin, and formed from substantives in *g*; as *waggish*, *hoggish*, *doggish*, *slug-gish*, *digging*, *shaggy*, *jaggy*, *knaggy*, *snaggy*, *craggy*, *scraggy*, *quaggy*, *swaggy*, *draggy*, *spriggy*, *twiggy*, *boggy*, *foggy*, *cloggy*, *buggy*.

For the sound of *g* in words like *longer*, &c., see p. 42.

G is sounded as in *gun*, in *target*, although the word is of French origin, and *targe* is sounded *tarj* (*tardzh*).

G followed by *h* at the beginning of a syllable is sounded as in *gun*.

G followed by *h* at the end of a syllable is sounded as—

1. The *g* in *gun*; as *burg*, *burgher*. This is rare.
2. The *k* in *kin*. In the Irish word *lough*.
3. *F*—in *laugh*, *cough*, *chough*, *clough*, *slough* (a cast skin), *enough*, *rough*, *tough*, *trough*.
4. In *high*, *nigh*, *thigh*, *neigh*, *weigh*, *inveigh*, *bough*, *dough*, *though*, *although*, *clough*, *plough*, *furlough*, *slough*, *through*, *throughout*, *thorough*, *borough*, *usquebaugh*, *pugh*, it is silent.

N.B.—It is always silent when followed by *t*, except in the word *draught*, as *fight*, *bought*, *draft* (so pronounced).

By adding the varieties of the combination *gh* with those of *ou*, we find that the syllable *ough* has six different sounds—

<i>Plough</i>	pronounced	<i>plow.</i>
<i>Cough</i>	—	<i>coff.</i>
<i>Through</i>	—	<i>throo.</i>
<i>Tough</i>	—	<i>tuff.</i>
<i>Though</i>	—	<i>tho.</i>
<i>Lough</i>	—	<i>lock.</i>

G followed by *m* at the end of a syllable is silent ; as *phlegm*, *diaphragm*, *apothegm*.

G before *n* is *always* silent in words of Anglo-Saxon origin ; as in *gnaw*, *gnash*, *gnat*. In words of Greek origin it is sometimes sounded, as in *Gnostic* ; sometimes omitted, as in *gnomon*.

G followed by *n*, at the end of a syllable, is silent, and the vowel that precedes is either lengthened or sounded as a diphthong ; as *resign*, *reign*, *impugn*, pronounced *re-sine*, *rane*, *impewn*.

Caution.—The *n* must be in the same syllable as the *g*, otherwise the *g* is sounded ; as *benignant*.

In *physiognomy* the *g* begins a syllable, and is, consequently, silent. In *cognizance* and *recognizance* it is generally silent. In *poignard*, *champignon*, and *seignior*, it has the French, in *bagnio*, *seraglio*, *intaglio*, the Italian sound. This is in both languages that of *ny*, or *ly*—*ponyard*, *seralyo*.

S has three sounds—1, that of the *s* in *seal* ; 2, that of the *z* in *zeal* ; 3, that of the *sh* in *shine*. It has the sound of *z* in the following situations :—In *as* and *whereas*, *these* and *those*. In *dissolve*, *possess*, *scissars*, *hussey*, and *hussár*. In words compounded with *dis*, when followed immediately by an accent, and *not* followed by a sharp consonant ; as, *disáble*, *disás-ter*, *disórder*, *disbánd*, &c.

Caution.—If the syllable be *accented*, the *s* is sounded as in *seal*—*díssonant*, *díssolute*. So it is if the accent follow two syllables after, *i. e.* not immediately—*dis-agrée*. Hence we say *diss-abí-ility*, and *diz-áble* ; with *s* in one case and *z* in the other.

Caution.—For this rule to apply, the *dis-* must be an element of composition. Hence, *dismal* is sounded *dizmal* ; since the *dis-*, although accented, is no part of the original word.

In words ending in *sm* ; as *prism*, *microcosm* (*prizm*, *microcozm*).

Before liquids ; as *cosmetic*, *dismal*, &c.

In the termination *sy*, following an accented syllable, not ending in a sharp mute ; as *easy*, *pansy*, *jersey*, &c. Except in the single word *pursy*.

In the termination *sible*, preceded by a vowel ; as *visible*, &c.

In *rosary* and *misery*.

In the terminations *sal* and *sel*, when preceded by a vowel.

In the terminations *son*, *sen*, and *sin* ; as *reason*, *cousin*, &c. Except *mason*, *bason*, *garrison*, *caparison*, *comparison*, *parson*, *person*, and *basin*.

In *presence*, *president*, *presume*, *presumptive*, and *presumption*.

In words compounded of *re*, where the *re* is inseparable ; as *resemble*, *resent*, *resist*.

Caution.—When *re* can be separated from the syllables that follow it, and those syllables still constitute a perfect word, the *s* is sounded as in *seal*—*re-seat*, and *re-sign*, when it means *sign a second time*.

It is silent in *isle*, *island*, *aisle*, *demesne*, and at the end of certain French words ; as *sous*, *vis-a-vis*, &c.

Z.—When *s* is pronounced as *sh*, *z* is sounded as *sh* ; *glazier*, *grazier*, *azure*.

In the single word *rendez-vous*, the *z* is silent ; such being the case in the French, from which language the word has been introduced.

In Italian the *z* is sounded as *ts*. Hence *mezzotinto* is pronounced *mettsotinto*.

L is mute between *a* and *k* in the same syllable ; as *chalk*, *talk*. Also between *a* and *m* in the same syllable ; as *alms*, *balm*. Also in *would*, *could*, *should*, *almond*, *calf*, *half*, *folk*, *yolk*, *halser*, *malmsey*, *salmon*.

M has always the same sound ; and is always pronounced, except in the word *comptroller*.

N, in an accented syllable, and before the sounds of the *g* in *gun*, or of *k*, is sounded as the *ng* in *king* ; as *thank*, *concourse*, pronounced *thangk*, *congcourse*.

Caution.—If the syllable be unaccented, *n* is sounded as in *kin*—*concurr*.

N at the end of a syllable after *l* or *m* is silent; as *kiln*, *hymn*.

R.—The sound of *r* is sometimes vocalized, sometimes transposed.

For the vocalized *r* see pp. 6, 7, 8.

The transposed *r* is of two kinds, *medial* and *final*. The first kind is the rarer of the two, and occurs only in the word *iron*, pronounced *iurn*.

The transposition of the final *r* occurs in unaccented syllables, ending in *re*, preceded by a consonant; as, *acre*, *lucre*, *sabre*, *fibre*, sounded *áker*, &c.

§ 290. *The superfluous letters*.—*C* is sounded as *k* before *a*, *o*, and *u*, as *s* before *e*, *i*, and *y*; as *card*, *cord*, *curd*, pronounced as *kard*, *kord*, *kurd*—*cement*, *city*, *cynic*, as *sement*, *sity*, *synic*.

C preceded by *s* and followed by *e*, *i*, or *y*, is not sounded at all. It is then equivalent to a second *s*, which would be unpronounceable, *e. g.* *scene*, *sceptre*, pronounced *sene*, *septre*.

Between *s* and *l*, *c* is silent; as in *muscle*.

In words derived from the Italian, and only imperfectly incorporated with the English, *c* is pronounced as *ch* (*tsh*) in situations where it would in English words be sounded *s*—*violoncello*, *vermicelli*.

In the titles of the Emperor and Empress of Russia, *c* precedes *z*, as *Czar*, *Czarina*. According to the spelling, these words should be sounded either *Ksar* and *Ksarina*, or *Gzar* and *Gzarina*. Generally, however, the sound of the *c* is wholly omitted, and the words are pronounced *Zar* and *Zarina*.

When *c* comes after an accent, and before the combinations *ea*, *ia*, *io*, and *eou*, it takes the sound of *sh*; as in *ocean*, *social*, *Phocian*, *saponaceous*. However, as the effects of *y* upon *c* sounded as *s* are precisely the same as if the letter were *s* as well as the *sound*, this has already been investigated.

Q is always pronounced as *kw*. It is also always followed, in spelling, by *u*; which is sounded as *w*. Except in certain words of French origin; in which case it is silent.

X has three sounds—1. that of *ks*—2. that of *gz*—3. that of *z*.

When *x* is the first letter of a word it is sounded as *z*; as *Xerxes*, *Xenophon*, pronounced *Zerxes*, *Zenophon*.

In words of Latin origin, compounded of the preposition *ex*, whenever the syllable that follows begins with any sound excepting that of a sharp mute, and is also accented, *x* is sounded as *gz*—*exért*, *exámple*, &c. is pronounced *egzert*, *egzample*, &c.

In the French words *billet-doux* and *beaux*, the *x* has the French pronunciation, *i. e.* in the first it is omitted altogether, in the second it is sounded as *z*.

§ 291. *Double Consonants*.—Double consonants are of two sorts.

a. Those that do not represent a really double sound, but which are doubled in writing, in order to signify that the vowel which goes before them is short; as *well*, *pitted*, *smitten*, &c.

b. Those which represent a really double sound; as *un-natural*, *soul-less*, &c. These only occur in those compound words wherein the first part *ends* in the same letter with which the other *begins*.

N.B.—Words like *book-case* are in this class, because the *c* is really sounded as a second *k*.

§ 292. *H and the combinations of h*.—*H* is silent at the beginning of the following words:—*heir*, *heiress*, *honest*, *honesty*, *honour*, *honourable*, *hour*. In *herb*, *herbage*, *hospital*, *humble*, and *hostler*, it is sometimes sounded, sometimes mute. In *humour*, and its compound, the *hu-* is sounded *yoo*.

H is silent after *r*; as *rhetoric*, *rheumatism*, *catarrh*.

H in combination has two sounds.

a. After *p*, *t*, *s*, and *c*, when it occurs in the same syllable, it gives to the combination the power of the *th* in *thin*, the *th* in *thine*, the *s* in *shine*, and the *ch* (*tsh*) in *chest* respectively. Here it has no sound of its own, but alters that of the preceding mute.

b. When it follows any letter whatever in a different syllable, it is sounded; as *hap-hazard*, *nut-hook*, *ink-horn*, *fool-hardy*, *Am-herst*, &c. This combination occurs only in compound words when the second part begins with *h*. In such cases care should be taken to sound it.

Ph, sounded as *f*, is applied to etymological purposes only.

It represents the Greek ϕ , and is used exclusively in words of real or supposed, direct or indirect, Greek origin.

In *nephew* and *Stephen* the *ph* is sounded as *v*.

In *diphthong* and *triphthong*, it is usual to sound the *p* only; as *diphthong*, *triphthong*. There is, however, no good reason for not sounding the words as *difthong*, *trifthong*. The same applies to *naphtha* and *ophthalmia*. In *apophthegm* both *p* and *h* are silent. In *sapphire* the pronunciation is *saffire*. *Phthisis* and *phthisical* are generally sounded *thisis* and *thisical*. Nevertheless, *fthisis* and *fthisical* are preferable.

Th has two sounds,—1. that of the *th* in *thin*,—2. that of the *th* in *thine*. At the *beginning* of words it has the first sound, as *thank*, *think*, &c. Except in *this*, *that*, *than*, *their*, *them*, *then*, *thence*, *there*, *these*, *they*, *thine*, *thither*, *those*, *thou*, *though*, *thus*, *thy*, and their compounds.

At the *end* of words it has generally the first sound when it is *quite* final; as in *death*, *breath*: and the second when it is followed by *e* mute; as *wreathe*, *bathe*.

Th between two vowels is sounded as in *thine* when the word is of Anglo-Saxon origin; as *father*, *feather*, *heathen*, *hither*, *thither*, *whither*, *whether*, *either*, *neither*, *weather*, *wether*, *wither*, *gather*, *together*, *mother*.

Th between two vowels is sounded as in *thin*, when the word is of Latin or Greek origin; as *apathy*, *sympathy*, *antipathy*, *Athens*, *atheist*, *authentic*, *author*, *authority*, *athirst*, *cathartic*, *cathedral*, *catholic*, *catheter*, *ether*, *ethics*, *lethargy*, *Lethe*, *leviathan*, *litharge*, *lithotomy*, *mathesis*, *mathematics*, *method*, *pathetic*, *plethora*, *polymathy*, *anathema*, *amethyst*, *theatre*, *amphitheatre*, *apothecary*, *apotheosis*.

In *Thomas*, *thyme*, *Thames*, and *asthma*, the *th* is sounded as *t*.

Sh has but one power, that of the *sh* in *shine*.

§ 293. *The Compound Sibilants*.—*J* is sounded as *dzh*, except in the single word *Hallelujah*, where it is pronounced as *y*.

Unless the word be of Greek or French origin, the combination *ch* has the sound of *tsh*; as in *child*, *chair*, *rich*. Except when preceded by *l* or *n*, when it is sounded as *sh*, as *bench*,

filch. It has this latter sound, too, in most words of French origin—*chaise*, *chagrin*, *machine*, &c.; but not in *charity* (*tsharity*).

In words derived from the Greek *ch* has the sound of *k*; as *chalcography*, *chalybeate*, *chamæleon*, *chamomile*, *chaos*, *character*, *chasm*, *Chersonese*, *chimera*, *chirography*, *chiromancy*, *chyle*, and its compounds; *cachexy*, *catechism*, *catechise*, *catechetical*, *catechumen*, *echo*, *echinus*, *epoch*, *epocha*, *echoes*, *machination*, *machinal*, *mechanic*, *mechanical*, *orchestra*, *technical*, *anarch*, *anarchy*, *conch*, *cochleary*, *distich*, *hemistich*, *eunuch*, *monarch*, *monarchical*, *hierarch*, *heresiarch*, *pentateuch*, *stomach*, *stomachic*, *scheme*, *school*, *scholar*, *schesis*, *mastich*, and in all words where it is followed by *l* or *r*; as *chlorosis*, *Christ*, *Christian*, *chronology*, *chronical*, &c.

Extract from Walker.—"When *arch* begins a word from the Greek language, and is followed by a vowel, it is always pronounced *ark*; as in *archangel*, *archipelago*, *architect*, *archetype*, *archiepiscopal*, *archidiaconal*, *archæology*. But when we prefix *arch* to a word of our own, and this word begins with a consonant, we pronounce it so as to rhyme with *march*—*archduke*, *archdeacon*, *archbishop*; and sometimes, when the following word begins with a vowel, if it is a composition of our own, and the word does not come to us compounded from the Greek or Latin, as *arch-enemy*."

Ache is in this class; although in Shakspeare it is sounded *aitsh*, and, on that account, is often so pronounced on the stage at present.

In *ostrich*, the *ch* is sounded like *dzh*; in *schedule*, as if the word was written *shedule*; in *yacht* and *drachm* it is silent; in *schism* the *sch* is sounded *s*.

In the Scotch word *loch*, the *ch* is also pronounced as *k*.

§ 294. *NG* has two sounds—1, that of the *ng* in *king*; 2, that of *ng-g*.

a. The former is found in adjectives in *y*, formed from substantives in *-ng*, as *spring-y*; in participles in *ing* from verbs in *-ng*; as *bring-ing*; and, lastly, in substantives in *er* from verbs in *-ng*; as *sing-er*.

b. The latter is found in all words not formed by the addition of any inflectional or derivational syllable; as *finger*, *anger*,

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anguish, unguent, sounded *fing-ger, ang-ger, ung-guent*: and in the comparative and superlative inflections of adjectives in *ng*; as *long, longer, longest, young, younger, youngest*, sounded *long, long-ger, long-gest, young, young-ger, young-gest*. Thus, a person who longs after a thing is a *long-er*, but a measure of six feet is *long-ger* than one of five.

When the *g* following *n* is sounded as *j*, *n* is pronounced as in *kin*; as *stin-gy* = *stin-jy*.

CHAPTER III.

ACCENT.—EMPHASIS.—QUANTITY.—PERMUTATION AND
TRANSITION OF SOUNDS.

§ 295. *Accent*.—IN the word *tyrant* a certain amount of stress is laid upon the first syllable. In the word *presume* there is a stress on the second syllable. This stress is called *accent*. The circumstance of a syllable bearing an accent is sometimes expressed by a mark ('), in which case the word is said to be accented, *i. e.* to have the accent signified in writing.

Words accented on the last syllable—*Brigáde, preténce, harpoón, relíeve, detér, assúme, besóught, beréft, befóre, abroád, abóde, abstrúse, intermíx, superádd, cavalíer.*

Words accented on the last syllable but one—*An'chor, ar'gue, hásten, fáther, fóxes, smítíng, húsband, márkét, vápour, báre-foot, archángel, bespátter, disáble, terrífic.*

Words accented on the last syllable but two—*Reg'ular, an'ti-dote, for'tify, suscéptible, incontrovertible.*

Words accented on the last syllable but three (rare)—*Ré-ceptacle, régulating, tálkativeness, ábsolutely, lúminary, inévi-table, &c.*

To understand still more clearly the nature of *accent*, the following sentences should be read aloud, and particular attention should be directed to the words in *italics*, as well as to the marks over them. If this be done, it will be observed that in each pair of sentences the same word occurs, twice; but it will also be noticed that there is a difference in the pronunciation. The first time that each word occurs, the accent is on the first syllable; the second time it occurs it is on the last. Furthermore, the word that is accented on the *first* syllable is a *noun*; the word that is accented on the *second* is a *verb*. Hence it is seen

that certain nouns may be converted into verbs simply by transposing the accent.

1. The *éxports* from London are very great ; the *ímports* to London are very great also. 2. America *expórts* corn and *impórts* cloth.

1. Honey is an *éxtract* from flowers. 2. You cannot *extráct* honey from all flowers.

1. I have *fréquent* opportunities of visiting home. 2. I *fre-quent* the playground.

1. This is the *óbject*. 2. I hope you do not *objéct*.

1. *Pérfumes* are agreeable. 2. The flower *perfúmes* the air.

1. This is a *présent*. 2. I *présent* you with this.

1. This is *próduce* of the farm. 2. Few farms *prodúce* more.

1. I have a *próject* on my mind. 2. The walls *projéct*.

1. The *rébels* are in danger. 2. He is a bad man who *rebéls*.

1. Take a *súrvey* of the world at large. 2. *Survéy* the world at large.

1. I am in a state of *tórment*. 2. This *torménts* me.

1. He is an *ábsent* man. 2. He is going to *absént* himself.

1. I am going to a *cóncert*. 2. He is going to *concért* a plan with me.

1. This is bad *cónduct*. 2. I hope that I shall *conduíct* myself well.

1. Berwick-upon-Tweed is upon the *cónfines* of England and Scotland. 2. He *confínes* himself to his studies.

1. There is a *cóntrect* between us. 2. All things *contráct* under the influence of cold.

To these instances add the following :—

<i>Nouns.</i>	<i>Verbs.</i>	<i>Nouns.</i>	<i>Verbs.</i>
ábstract	abstráct.	cómpress	compréss.
áccent	accént.	cóncrete	concréte.
áffix	affíx.	cónflict	conflíct.
áugment	augmént.	cónserve	consérve.
cólleague	colléague.	cónsort	consórt.
cómpact	compáct.	cóntラスト	contrást.
cómpound	compóund.	cónverse	convérese.

<i>Nouns.</i>	<i>Verbs.</i>	<i>Nouns.</i>	<i>Verbs.</i>
cónvert	convért.	prémise	premise.
désert	desért.	présage	preságe.
déscant	descánt.	présent	présént.
dígest	digést.	próduce	prodúce.
éssay	essáy.	próject	projéct.
éxtract	extráct.	prótest	protést.
férment	fermént.	rébel	rebél.
fréquent	frequént.	récord	recórd.
ímport	impórt.	réfuse	refúse.
íncense	incénse.	súbject	subjéct
ínsult	insúlt.	súvey	survéy.
óbject	objéct.	tórmént	tormént.
pérfume	perfúme.	tránsfer	transfér.
pérmit	permít.	tránsport	transpórt.
préfix	prefíx.		

Accents of this kind may be called *distinctive*.

§ 296. *Emphasis*.—In *ty'rant* and *presúme* we deal with single words: and in each *word* we determine which *syllable* is accented. Contrasted with the sort of accent that follows, this may be called a *verbal* accent.

In the line,

Better for *us*, perhaps, it might appear,
(Pope's "Essay on Man," l. 169.)

the pronoun *us* is strongly brought forward. An especial stress or emphasis is laid upon it, denoting that *there are other beings to whom it might not appear*, &c. This is collected from the context. Here there is a *logical* accent. "When one word in a sentence is distinguished by a stress, as more important than the rest, we may say that it is *emphatical*, or that an *emphasis* is laid upon it. When one syllable in a word is distinguished by a stress, and more audible than the rest, we say that it is accented, or that an accent is put upon it. Accent, therefore, is to syllables what emphasis is to sentences; it distinguishes one from the crowd, and brings it forward to observation."—Nares' "Orthoepy," part ii. chap. 1.

Accent is a verbal emphasis.

Emphasis, in the strict sense of the word, is a logical accent.

§ 297. *Quantity*.—The *a* in *fat*, the *i* in *fit*, the *u* in *but*, and the *o* in *not*, have the character of being uttered with rapidity, and they pass quickly in the enunciation, the voice not resting on them. This rapidity of utterance becomes more evident when we contrast with them the prolonged sounds of the *a* in *fate*, *ee* in *feet*, *oo* in *book*, or *o* in *note*; wherein the utterance is retarded, and wherein the voice rests, delays, or is prolonged. The *f* and *t* of *fate* are separated by a longer interval than the *f* and *t* of *fat*; and the same is the case with *fit*, *feet*, &c.

Let the *n* and the *t* of *not* be each as 1, the *o* also being as 1; then each letter, consonant or vowel, shall constitute $\frac{1}{3}$ of the whole word.

Let, however, the *n* and the *t* of *not* be each as 1, the *o* being as 2. Then, instead of each consonant constituting $\frac{1}{3}$ of the whole word, it shall constitute but $\frac{1}{4}$.

Upon the comparative extent to which the voice is prolonged, the division of vowels and syllables into *long* and *short* has been established: the *o* in *note* being long, the *o* in *not* being short. The longness or shortness of a vowel or syllable is said to be its *quantity*.

§ 298. *Permutation of Sounds*.—In the words *give* and *gave* we have a change of tense expressed by a change of vowel. In the words *price* and *prize* a change of meaning is expressed by a change of consonant. In *clothe* and *clad* there is a change both of a vowel and of a consonant. In the words *to use* and *a use* there is a similar change, although it is not expressed by the spelling. To the ear the verb *to use* ends in *z*, although not to the eye. The following are instances of the

Permutation of Vowels.

<i>a</i>	to	<i>ě</i> ,	as	<i>man, men.</i>
<i>a</i>	to	<i>oo</i> ,	as	<i>stand, stood.</i>
<i>a</i>	to	<i>u</i> ,	as	<i>dare, durst.</i>
<i>a</i>	to	<i>ē</i> ,	as	<i>was, were.</i>
<i>ea</i>	to	<i>o</i> ,	as	<i>speak, spoken.</i>
<i>ea=ě</i>	to	<i>ea=ē</i> ,	as	<i>breath, breathe.</i>
<i>ee</i>	to	<i>ě</i> ,	as	<i>deep, depth.</i>
<i>ea</i>	to	<i>o</i> ,	as	<i>bear, bore.</i>
<i>i</i>	to	<i>a</i> ,	as	<i>spin, span.</i>

Permutation of Vowels.

<i>i</i>	to	<i>u</i> ,	as	<i>spin, spun.</i>
<i>ī=ei</i>	to	<i>o</i> ,	as	<i>smite, smote.</i>
<i>ī=ei</i>	to	<i>ī</i> ,	as	<i>smite, smitten.</i>
<i>i</i>	to	<i>a</i> ,	as	<i>give, gave.</i>
<i>ī=ei</i>	to	<i>a</i> ,	as	<i>rise, raise.</i>
<i>ī</i>	to	<i>e</i> ,	as	<i>sit, set.</i>
<i>ow</i>	to	<i>ew</i> ,	as	<i>blow, blew.</i>
<i>o</i>	to	<i>e</i> ,	as	<i>strong, strength.</i>
<i>oo</i>	to	<i>ee</i> ,	as	<i>tooth, teeth.</i>
<i>o</i>	to	<i>i</i> ,	as	<i>top, tip.</i>
<i>o</i>	to	<i>e</i> ,	as	<i>old, elder; tell, told.</i>
<i>ō</i>	to	<i>e</i> ,	as	<i>brother, brethren.</i>
<i>ō=oo</i>	to	<i>i</i> ,	as	<i>do, did.</i>
<i>ō=oo</i>	to	<i>o=ū</i> ,	as	<i>do, done.</i>
<i>oo</i>	to	<i>o</i> ,	as	<i>choose, chose.</i>

Permutation of Consonants.

<i>f</i>	to	<i>v</i> ,	<i>life, live; calf, calves.</i>
<i>p</i>	to	<i>ð</i> ,	<i>breath, to breathe.</i>
<i>p</i>	to	<i>d</i> ,	<i>seethe, sod; clothe, clad.</i>
<i>d</i>	to	<i>t</i> ,	<i>build, built.</i>
<i>s</i>	to	<i>z</i> ,	<i>use, to use.</i>
<i>s</i>	to	<i>r</i> ,	<i>was, were; lose, forlorn.</i>

In *have* and *had* we have the ejection of a sound; in *work* and *wrought*, the transposition of one.

Permutation of Combinations.

<i>ie=ī</i>	to	<i>ow</i> ,	as	<i>grind, ground.</i>
<i>ow</i>	to	<i>ī=ei</i> ,	as	<i>mouse, mice; cow, kine.</i>
<i>ink</i>	to	<i>augh</i> ,	as	<i>drink, draught.</i>
<i>ing</i>	to	<i>ough</i> ,	as	<i>bring, brought.</i>
<i>y</i> (formerly <i>g</i>)	to	<i>ough</i> ,	as	<i>buy, bought.</i>
<i>igh=ei</i>	to	<i>ough</i> ,	as	<i>fight, fought.</i>
<i>ee<i>k</i></i>	to	<i>ough</i> ,	as	<i>seek, sought.</i>

It must be noticed that the list above is far from being an exhaustive one. The expression too of the changes undergone has been rendered difficult on account of the imperfection of our orthography. The whole section has been

written in illustration of the meaning of the word *permutation*, rather than for any specific object in grammar.

In all the words above the change of sound has been brought about by the grammatical inflection of the word wherein it occurs. This is the case with the words *life* and *live*, and with all the rest. With the German word *leben*, compared with the corresponding word *live*, in English, the change is similar. It is brought about, however, not by a grammatical inflection, but by a difference of time, and by a difference of place; in fact, the words *life* and *leben* belong to different languages. This indicates the distinction between the *permutation* of letters and the *transition* of letters. In dealing with permutations, we compare different parts of speech; in dealing with transitions, we compare different languages, or different stages of a single language.

§ 299. The *Transition* of Letters is a part of Comparative Philology. Nevertheless, it is well to know how it differs from permutation. It is also well to note the phenomenon that the following lists of the same words in different languages, short as it is, is still sufficient to indicate. This is the *regularity* under which the modifications of the same words, with their similar, though different forms, exhibit themselves. The change which takes place with one word beginning with (say) *p*, takes place with others as well. Thus—between the Greek, the Latin, and the English—

1. *An initial Π or P, becomes F.*

<i>Greek.</i>	<i>Latin.</i>	<i>English.</i>
πατὴρ	pater	father
πλέος	pl-enus	full.

2. *An initial Φ or F, becomes B.*

<i>Greek.</i>	<i>Latin.</i>	<i>English.</i>
φέξ-ω	fer-o	bear
—	fruc-tus*	brook
—	freg-i†	break.

* The root of *fru-or*. The English word *brook*, as in expressions like *I could not brook such treatment*, means originally *to make the most of or use*. *Brauchen*=*use* in the present German.

† This is a simpler form than the present *frango*.

3. *An initial K, or C, becomes H.*

<i>Greek.</i>	<i>Latin.</i>	<i>English.</i>
κεφ-αλή	cap-ut	head *
καρδ-ία	cord-	heart.

4. *An initial Γ, or G, becomes K.*

<i>Greek.</i>	<i>Latin.</i>	<i>English.</i>
γνώ-ω	gno-sco	know
γέν-ος	gen-us	kin.

5. *An initial Θ, or TH, becomes D.*

This becomes *f* in Latin.

<i>Greek.</i>	<i>Latin.</i>	<i>English.</i>
θύρ-α	for-a	door
θυγάτηρ	—	daughter.

* In German *haup-t*.

CHAPTER IV.

ORTHOEPEY.

§ 300. *Orthöepy and Orthography*.—The term *Orthöepy* is a word derived from the Greek *ortho* (*upright*), and *epos* (*word*), signifying *right pronunciation*.

Ortho-graphy, from *ortho-* and *grafé* (*writing*), means *right spelling*.

It is well to take the explanation of these two words together.

Orthography teaches us to represent the words of the spoken language by means of letters; that is, by writing or printing. If we first pronounce a word (*e. g. man*, or *child*), then spell it and write it down, and, lastly, inquire whether the spelling be correct, we ask a question belonging to the province of *orthography*.

But there are a vast number of words of which the pronunciation is doubtful, being sounded differently by different persons. For instance, the word *neither* is pronounced in three ways: *neither*, *nayther*, and *neether*. To ascertain the proper pronunciation of words is the province of *orthöepy*. It teaches us to *speak* the words of our language accurately. If we first pronounce a word, and then ask whether we have pronounced it properly, we ask a question belonging to the province of *orthöepy*. *Orthöepy* deals with words as they are pronounced, or with language as it is sounded; *orthography* with words as they are spelt, or with language as it is written. The latter pre-supposes the former. *Orthography* is less essential to language than *orthöepy*, since all languages are spoken, whilst but a few languages are written. *Orthography* addresses itself to the eye, *orthöepy* to the ear. *Orthöepy* deals with the articulate sounds that constitute syllables and words;

orthography treats of the signs by which such articulate sounds are expressed in writing.

§ 301. *Errors*.—Of pronunciation there are two kinds, the conversational (or ordinary) and the rhetorical. In common conversation we pronounce the *i* in *wind*, like the *i* in *bit*; in rehearsing, or in declamation, however, we pronounce it like the *i* in *bite*; that is, we give it a diphthongal sound. In reading the Scriptures we say *blesséd*; in current speech we say *blest*. It is the same with many words occurring in poetry.

Errors in pronunciation are referable to several heads. The man who pronounces the verb *to survéy*, as if it was *súrvey* (that is, with the accent on the wrong syllable), errs in respect to the *accentuation* of the word. To say *orātor* instead of *orǎtor* is to err in respect to the *quantity* of the word. To pronounce the *a* in *father*, as it is pronounced in Yorkshire, or the *s* in *sound*, as it is pronounced in Devonshire (that is, as *z*), is to err in the matter of *articulation*, or the articulate sounds. To mispronounce a word because it is misspelt (to say, for instance, *Chemist* for *Chymist*, or *vice versá*, for I give no opinion as to the proper mode of spelling), is only indirectly an error of orthöepy. It is an error, not so much of orthöepy as of orthography. To give a wrong inflection to a word is not bad pronunciation, but bad grammar. For practical purposes, however, many words that are really points of grammar and of orthography, may be dealt with as points of orthöepy.

Errors in the way of articulation generally arise from a source different from those of accent and of quantity. Errors in accent and quantity are generally referable to insufficient grammatical or etymological knowledge, whilst the errors of articulation betray a provincial dialect.

Misdivision of syllables.—The *misdivision of syllables* has, in the English, and in other languages, given rise to a peculiar class of words. There have been those who have written *a nambassador* for *an ambassador*, misdividing the syllables, and misdistributing the sound of the letter *n*. The double form (*a* and *an*) of the English indefinite article, encourages this misdivision. Now, in certain words an error of this kind has had a permanent influence. The English word *nag* is, in

Danish, *ög*; the *n*, in English, having originally belonged to the indefinite *an*, which preceded it. The words, instead of being divided thus, *an ag*, were divided thus, *a nag*, and the fault became perpetuated. That the Danish is the true form we collect, firstly, from the ease with which the English form is accounted for, and, secondly, from the Old-Saxon form *ehu*, Latin *equus*. In *adder* we have the process reversed. The true form is *nadder*, Old English, *natter*, German. Here the *n* is taken from the substantive and added to the article. In *newt* and *eft* we have each form. The list of words of this sort can be increased.

a. The fault of incompetent enunciation.—A person who says *sick* for *thick*, or *elebben* for *eleven*, does so, not because he knows no better, but because he cannot enounce the right sounds of *th* and *v*. He is *incompetent* to it. His error is not one of ignorance. It is an acoustic or a phonetic defect. As such it differs from—

b. The fault of erroneous enunciation.—This is the error of a person who talks of *jocholate* instead of *chocolate*. It is not that he *cannot* pronounce rightly, but that he mistakes the nature of the sound required. Still more the person who calls *a hedge an edge*, and *an edge a hedge*.

Incompetent enunciation and erroneous enunciation are, however, only the proximate and immediate causes of bad orthöepy. Amongst the remote causes (the immediate causes of *erroneous* enunciation) are the following.

a. Undefined notions as to the language to which a word belongs.—The flower called *anemone* is variously pronounced. Those who know Greek say *anemōne*, speaking as if the word was written *anemohny*. The mass say, *anemōne*, speaking as if the word was written *anemmony*. Now, the doubt here is as to the language of the word. If it be Greek, it is *anemōne*.

Αἶμα ῥόδον τίκτει, τὰ δὲ δάκρυα τῶν ἀνεμῶναν.

BION.

And if it be English, it is (on the score of analogy) as undoubtedly *anémmony*. The pronunciation of the word in point is determined when we have determined the language of it.

b. Mistakes as to fact, the language of a word being determined.—To know the word *anemōne* to be Greek, and to use it as a Greek word, but to call it *anemōny*, is not to be undecided as to a matter of language, but to be ignorant as to a matter of quantity.

c. Neglect of analogy.—Each and all the following words, *orator, theatre, senator, &c.*, are in the Latin language, from whence they are derived, accented on the second syllable; as *orátor, théátre, senátor*. In English, on the contrary, they are accented on the first; as *órator, théátre, sénator*. The same is the case with many other words similarly derived. They similarly suffer a change of accent. So many words do this, that it is the rule in English for words to throw their accent from the second syllable (counting from the end of the word) to the third. It was on the strength of this rule,—in other words, on the analogies of *orator, &c.*, that the English pronunciation of the Greek word *ἀνεμώνη* was stated to be *anémmoné*. Now, to take a word derived from the Latin, and to look to its original quantity only, without consulting the analogies of other words similarly derived, is to be neglectful of the analogies of our own language, and only attentive to the quantities of a foreign one.

These, amongst others, the immediate causes of erroneous enunciation, have been adduced not for the sake of exhausting, but for the sake of illustrating the subject.

§ 302. *Standards of Orthöepy.*—In matters of orthöepy it is the usual custom to appeal to one of the following standards.

a. The authority of scholars.—This is of value up to a certain point only. The fittest person for determining the classical pronunciation of a word like *anemone* is the classical scholar; but the mere classical scholar is far from being the fittest person to determine the analogies that such a word follows in English.

b. The usage of educated bodies, such as the bar, the pulpit, the senate, &c.—These are recommended by two circumstances: 1. The chances are that each member of them is sufficiently a scholar in foreign tongues to determine the original pronunciation of derived words, and sufficiently a critic in his own

language to be aware of the analogies that are in operation. 2. The quantity of imitators that, irrespective of the worth of his pronunciation, each individual can carry with him. On this latter ground the stage is a sort of standard.

c. The authority of societies constituted with the express purpose of taking cognizance of the language of the country.—These, although recognised in Italy and other parts of the Continent, have only been proposed in Great Britain. Their inefficacy arises from the inutility of attempting to fix that which, like language, is essentially fluctuating.

d. The authority of the written language.—The value of this may be collected from the chapter on orthography.

These, amongst others, the standards that have been appealed to, are adduced not for the sake of exhausting the subject, but to show the unsatisfactory nature of authority in matters of speech.

§ 303. *Orthöepic tests.*—For a person, on a point of pronunciation, to trust to his own judgment, he must be capable, with every word that he doubts about, of discussing three questions:—

a. The abstract or theoretical propriety of a certain pronunciation.—To determine this he must have a sufficient knowledge of foreign tongues and a sufficient knowledge of English analogies. He must also have some test by which he can determine to what language an equivocal word belongs. Of tests for this purpose, one, amongst others, is the following:—Let it be asked whether the word *lens* (in Optics) is English or Latin; whether it is to be considered as a naturalised word or a strange one. The following fact will give an answer. There is of the word *lens* a plural number, and this plural number is the English form *lenses*, and not the Latin form *lentes*. The existence of an English inflection proves that the word to which it belongs is English, although its absence does not prove the contrary. That the word *anemone* is English (and consequently pronounced *anemōne*) we know from the plural form, which is not *anemonæ*, but *anemones*.

b. The preference of one pronunciation over another on the score of utility.—The word *ascetic*, for certain orthographical

reasons, notwithstanding its origin from the Greek word *asked*, is called *assetic*. From similar reasons there is a tendency to call the word *sceptic*, *septic*. Theoretical propriety (and, be it observed, the analogy of *ascetic* has not been overlooked) is in favour of the word being sounded *skeptic*. The tendency of language, however, is the other way. Now, the tendency of language and the theoretical propriety being equal, there is an advantage (a point of utility) in saying *skeptic*, which turns the scale. By sounding the *k* we distinguish the word *skeptic* from *septic*. By this the language gains a point in perspicuity, so that we can talk of the *anti-skeptic* writings of Bishop Warburton and of the *anti-septic* properties of charcoal.

c. *The tendencies of language*.—The combination *ew* is an Unstable Combination; that is, it has a tendency to become *yoo*, and the *y* in *yoo* has a tendency to change a *d* preceding into *j*; in other words, we see the reason why, by many persons, *dew* is pronounced *jew*.

It is generally an easier matter to say how a word will be sounded a hundred years hence, than to determine its present pronunciation. Theoretical propriety is in favour of *dew*, so also is the view in the way of utility. Notwithstanding this, posterity will say *jew*, for the tendencies of language are paramount to all other influences.

We may now judge of the relative value of the three lines of criticism exhibited above. Other things being equal, the language should have the advantage of the doubt, and the utility of a given pronunciation should prevail over its theoretical propriety. Where, however, the tendencies towards a given form are overwhelming, we can only choose whether, in doubtful words, we shall speak like our ancestors, or like our posterity.

CHAPTER V.

ORTHOGRAPHY.—ORTHOGRAPHICAL EXPEDIENTS.

§ 304. THE difference between orthography and orthöepy has been explained.

A full and perfect system of *orthography* consists in two things:—1. The possession of a sufficient and consistent alphabet. 2. The right application of such an alphabet. This position may be illustrated more fully.

First, in respect to a full and perfect alphabet. Let there be in a certain language, simple single articulate sounds, to the number of forty, whilst the simple single signs, or letters, expressive of them, amount to no more than *thirty*. In this case the alphabet is insufficient. It is not full enough; since ten of the simple single articulate sounds have no corresponding signs whereby they may be expressed. In our own language, the sounds (amongst others) of *th* in *thin*, and of *th* in *thine*, are simple and single, whilst there is no sign equally simple and single to spell them with.

An alphabet, however, may be sufficient, and yet imperfect. It may err on the score of inconsistency. Let there be in a given language two simple single sounds, for instance, the *p* in *pate*, and the *f* in *fate*. Let these sounds stand in a given relation to each other. Let a given sign, for instance, **פ** (as is actually the case in Hebrew), stand for the *p* in *pate*; and let a second sign be required for the *f* in *fate*. Concerning the nature of this latter sign, two views may be taken. One framer of the alphabet, perceiving that the two sounds are mere modifications of each other, may argue that no new sign (or letter) is at all necessary, but that the sound of *f* in *fate* may be expressed by a mere modification of the sign (or letter) **פ**, and may be written thus **פ**, or thus **פ'**, or **פ'**, &c.; upon the prin-

ciple that, like sounds should be expressed by like signs. The other framer of the alphabet, contemplating the difference between the two sounds, rather than the likeness, may propose, not a mere modification of the sign $\mathfrak{D}$, but a letter altogether new, such as f , or ϕ , &c., upon the principle that sounds of a given degree of dissimilitude should be expressed by signs of a different degree of dissimilitude.

Hitherto the expression of the sounds in point is a matter of convenience only. No question has been raised as to its consistency or inconsistency. This begins under conditions like the following:—Let there be in the language in point the sounds of the t in *tin*, and of the th in *thin*; which (it may be remembered) are precisely in the same relation to each other as the p in *pate* and the f in *fate*. Let each of these sounds have a sign (or letter) expressive of it. Upon the nature of these signs, or letters, will depend the nature of the sign or letter required for the f in *fate*. If the letter expressing the th in *thin* be a mere modification of the letter expressing the t in *tin*, then must the letter expressive of the f in *fate* be a mere modification of the letter expressing the p in *pate*, and *vice versâ*. If this be not the case, the alphabet is *inconsistent*.

In the English alphabet we have (amongst others) the following inconsistency:—The sound of the f in *fate*, in a certain relation to the sound of the p in *pate*, is expressed by a totally distinct sign; whereas, the sound of the th in *thin* (similarly related to the t in *tin*) is expressed by no new sign, but by a mere modification of t ; viz. *th*.

A third element in the faultiness of an alphabet is the fault of erroneous representation. The best illustration of this we get from the Hebrew alphabet, where the sounds of $\aleph$ and $\beth$, mere *varieties* of each other, are represented by distinct and dissimilar signs, whilst $\aleph$ and $\aleph$, sounds *specifically* distinct, are expressed by a mere modification of the same sign, or letter.

The right application of an alphabet.—An alphabet may be both sufficient and consistent, accurate in its representation of the alliances between articulate sounds, and in nowise redundant; and yet, withal, it may be so wrongly applied as to be

defective. Of defect in the use or application of the letters of an alphabet, the three main causes are the following :—

1. *Unsteadiness in the power of letters.*—Of this there are two kinds. In the first, there is one sound with two (or more) ways of expressing it. Such is the sound of the letter *f* in English. In words of Anglo-Saxon origin it is spelt with a single simple sign, as in *fill*; whilst in Greek words it is denoted by a combination, as in *Philip*. The reverse of this takes place with the letter *g*; here a single sign has a double power; in *gibbet* it is sounded as *j*, and in *gibberish* as *g* in *got*.

2. *The aim at secondary objects.*—The natural aim of orthography, of spelling, or of writing (for the three terms mean the same thing), is to express the *sounds* of a language. Syllables and words it takes as they meet the ear, it translates them by appropriate signs, and so paints them, as it were, to the eye. That this is the natural and primary object is self-evident; but beyond this natural and primary object there is, with the orthographic systems of most languages, a secondary one, viz. the attempt to combine with the representation of the sound of a given word the representation of its history and origin.

The sound of the *c* in *city*, is the sound that we naturally spell with the letter *s*, and if the expression of this sound was the *only* object of our orthographists, the word would be spelt accordingly (*sity*). The following facts, however, traverse this simple view of the matter. The word is a derived word; it is transplanted into our own language from the Latin, where it is spelt with a *c* (*civitas*); and to change this *c* into *s* conceals the origin and history of the word. For this reason the *c* is retained, although, as far as the mere expression of sounds (the primary object in orthography) is concerned, the letter is a superfluity. In cases like the one adduced the orthography is bent to a secondary end, and is traversed by the etymology.

3. *Obsolescence.*—It is very evident that modes of spelling, which at one time may have been correct, may, by a change of pronunciation, become incorrect; so that orthography becomes obsolete whenever there takes place a change of speech without a correspondent change of spelling.

4. *Difference between the change of a sound and the original false expression of a sound.*—The letter *u* is a simple single sign. The sound of *ow*, in *town*, is a diphthongal, or a double sound. Now, in Anglo-Saxon, the modern word *town* is spelt *tún*. In this case one of two things must have taken place; either the word must have changed its sound, or the Anglo-Saxons must have expressed it falsely and improperly.

§ 305. Of a full and perfect alphabet and orthography, then, the chief conditions are as follows:—

1. That for every simple single sound, incapable of being represented by a combination of letters, there be a simple single sign.

2. That sounds within a determined degree of likeness be represented by signs within a determined degree of likeness; whilst sounds beyond a certain degree of likeness be represented by distinct and different signs, *and that uniformly*.

3. That no sound have more than one sign to express it.

4. That no sign express more than one sound.

5. That the primary aim of orthography be to express the sounds of words, and not their histories.

6. That changes of speech be followed by corresponding changes of spelling. Of all the points connected with the improvement of vicious modes of spelling, this requires the most careful and discreet handling.

The elementary articulate sounds of the English Language are to be found in § 277. To these some writers would add the additional sound of the *é fermé* of the French, believing that the vowel in words like *their* and *vein* has a different sound from the vowel in words like *there* and *vain*. For my own part I cannot detect such a difference either in my own speech or that of my neighbours; although I am far from denying that in certain *dialects* of our language such may have been the case. The following is an extract from the Danish grammar for Englishmen by Professor Rask, whose eye, in the matter in question, seems to have misled his ear: “The *é fermé*, or *close é*, is very frequent in Danish, but scarcely perceptible in English; unless in such words as *their*, *vein*, *veil*, which appear to sound a little different from *there*, *vain*, *vale*.”

Now the vowels being *twelve*, the diphthongs *four*, and the

consonantal sounds *twenty-four*, we have altogether as many as *forty* sounds, some being so closely allied to each other as to be mere modifications, and others being combinations rather than simple sounds; all, however, agreeing in requiring to be expressed by letters or by combinations of letters, and to be distinguished from each other.

But, although every sound specifically distinct should be expressed by a distinct sign, it does not follow that mere modifications or varieties (especially if they be within certain limits) should be so expressed. In the Greek language sounds as like as the *o* in *not* and the *o* in *note* are expressed by signs as unlike as $\omicron$ and ω ; that is, by the letters *omicron* and *omega* respectively; and so it is with ϵ and η . All that can be said in this case is, that it is the character of the Greek alphabet to represent a difference which the English neglects.

With respect to the diphthongs it is incorrect, uncommon, and inconvenient to represent them by simple single signs, rather than by combinations. In the English language the sounds of *ou*, *ew*, and *oi*, are properly spelt with two letters. Not so, however, of *i* in *bite*.

The compound sibilants may also be expressed not by single signs, but by the combinations *tsh* and *dzh*.

§ 306. With these views we may appreciate,

1. *The insufficiency of the English alphabet—*

a. In respect to the vowels.—Notwithstanding the fact that the sounds of the *a* in *father*, *fate*, and *fat*, and of the *o* and the *aw* in *note*, *not*, and *bawl*, are modifications of *a* and *o* respectively, we have still *six* vowel sounds specifically distinct, for which (*y* being a consonant rather than a vowel) we have but *five* signs. The *u* in *duck*, specifically distinct from the *u* in *bull*, has no specifically distinct sign to represent it.

b. In respect to the consonants.—The *th* in *thin*, the *th* in *thine*, the *sh* in *shine*, the *z* in *azure*, and the *ng* in *king*, five sounds specifically distinct, and five sounds perfectly simple, require corresponding signs, which they have not.

2. *Its inconsistency.*—The *f* in *fan*, and the *v* in *van*, sounds in a certain degree of relationship to *p* and *b*, are expressed by signs as unlike as *f* is unlike *p*, and as *v* is unlike *b*. The sound of the *th* in *thin*, the *th* in *thine*, the *sh* in *shine*, similarly

related to *t*, *d*, and *s*, are expressed by signs as like *t*, *d*, and *s*, respectively, as *th* and *sh*.

The compound sibilant sound of *j* in *jest* is spelt with the single sign *j*, whilst the compound sibilant sound in *chest* is spelt with the combination *ch*.

3. *Erroneousness*.—The sound of the *ee* in *feet* is considered the long (independent) sound of the *e* in *bed*; whereas it is the long (independent) sound of the *i* in *pit*.

The *i* in *bite* is considered as the long (independent) sound of the *i* in *pit*; whereas it is a diphthongal sound.

The *u* in *duck* is looked upon as a modification of the *u* in *bull*; whereas it is a specifically distinct sound.

The *ou* in *house* and the *oi* in *oil* are looked upon as the compounds of *o* and *i* and of *o* and *u* respectively; whereas the latter element of them is not *i* and *u*, but *y* and *w*.

The *th* in *thin* and the *th* in *thine* are dealt with as one and the same sound; whereas they are sounds specifically distinct.

The *ch* in *chest* is dealt with as a modification of *c* (either with the power of *k* or of *s*); whereas its elements are *t* and *sh*.

4. *Redundancy*.—As far as the representation of sounds is concerned the letter *c* is superfluous. In words like *citizen* it may be replaced by *s*; in words like *cat* by *k*. In *ch*, as in *chest*, it has no proper place. In *ch*, as in *mechanical*, it may be replaced by *k*.

Q is superfluous, *cw* or *kw* being its equivalent.

X also is superfluous, *ks*, *gz*, or *z*, being equivalent to it.

The diphthongal forms *æ* and *œ*, as in *Æneas* and *Cræsus*, except in the way of etymology, are superfluous and redundant.

5. *Unsteadiness*.—Here we have (amongst many other examples), 1. The consonant *c* with the double power of *s* and *k*; 2. *g* with its sound in *gun* and also with its sound in *gin*; 3. *x* with its sounds in *Alexander*, *apoplexy*, *Xenophon*.

In the foregoing examples a single sign has a double power; in the words *Philip* and *fillip*, &c. a single sound has a double sign.

In respect to the degree wherein the English orthography

is made subservient to etymology, it is sufficient to repeat the statement that the *c*, *æ*, and *œ* are retained in the alphabet for etymological purposes only.

The defects noticed in the preceding sections are *absolute* defects, and would exist, as they do at present, were there no language in the world except the English. This is not the case with those that are now about to be noticed ; for them, indeed, the word *defect* is somewhat too strong a term. They may more properly be termed inconveniences.

Compared with the languages of the rest of the world the use of many letters in the English alphabet is *singular*. The letter *i* (when long or independent) is, with the exception of England, generally sounded as *ee*. With Englishmen it has a diphthongal power. The inconvenience of this is the necessity that it imposes upon us, in studying foreign languages, of unlearning the sound which we give it in our own, and of learning the sound which it bears in the language studied. So it is (amongst many others) with the letter *j*. In English this has the sound of *dz**h*, in French of *z**h*, and in German of *y*. From singularity in the use of letters arises inconvenience in the study of foreign tongues.

In using *j* as *dz**h* there is a second objection. It is not only inconvenient, but it is theoretically incorrect. The letter *j* was originally a modification of the vowel *i*. The Germans, who use it as the semi-vowel *y*, have perverted it from its original power less than the English have done, who sound it *dz**h*.

With these views we may appreciate, of the English alphabet and orthography—

1. *Its convenience or inconvenience in respect to learning foreign tongues.*—The sound given to the *a* in *fate* is singular. Other nations sound it as *a* in *father*.

The sound given to the *e*, long (or independent), is singular. Other nations sound it either as *a* in *fate*, or as *é* *fermé*.

The sound given to the *i* in *bite* is singular. Other nations sound it as *ee* in *feet*.

The sound given to the *oo* in *fool* is singular. Other nations sound it as the *o* in *note*, or as the *ó* in *chiuso*.

The sound given to the *u* in *duck* is singular. Other nations sound it as the *u* in *bull*.

The sound given to the *ou* in *house* is singular. Other nations, more correctly, represent it by *au* or *aw*.

The sound given to the *w* in *wet* is somewhat singular, but is also correct and convenient. With many nations it is not found at all, whilst with those where it occurs it has the sound (there or thereabouts) of *v*.

The sound given to *y* is somewhat singular. In Danish it has a vowel power. In German the semi-vowel sound is spelt with *j*.

The sound given to *z* is not the sound which it has in German and Italian; but its power in English is convenient and correct.

The sound given to *ch* in *chest* is singular. In other languages it has generally a guttural sound; in French that of *sh*. The English usage is more correct than the French, but less correct than the German.

The sound given to *j* (as said before) is singular.

2. *The historical propriety of certain letters.*—The use of *i* with a diphthongal power is not only singular and inconvenient, but also historically incorrect. The Greek *iota*, from whence it originates, has the sound of *i* and *ee*, as in *pit* and *feet*.

The *y*, sounded as in *yet*, is historically incorrect. It grew out of the Greek *v*, a vowel, and no semi-vowel. The Danes still use it as such, that is, with the power of the German *ü*.

The use of *j* for *dzh* is historically incorrect.

The use of *c* for *k* in words derived from the Greek, as *ascetic*, &c. is historically incorrect. In remodelling alphabets the question of historical propriety should be recognised. Other reasons for the use of a particular letter in a particular sense being equal, the historical propriety should decide the question. The above examples are illustrative, not exhaustive.

§ 307. *On certain conventional modes of spelling.*—In the Greek language the sounds of *o* in *not* and of *o* in *note* (although allied) are expressed by the unlike signs or letters

o and ω, respectively. In most other languages the difference between the sounds is considered too slight to require for its expression signs so distinct and dissimilar. In some languages the difference is neglected altogether. In many, however, it is expressed, and that by some modification of the original letter.

Let the sign (¯) denote that the vowel over which it stands is long, or independent, whilst the sign (˘) indicates shortness, or dependence. In such a case, instead of writing *not* and *nōt*, like the Greeks, we may write *nō̄t* and *nō̄t*, the sign serving for a fresh letter. Herein the expression of the nature of the sound is natural, because the natural use of (¯) and (˘) is to express length and shortness, dependence or independence. Now, supposing the broad sound of o to be already represented, it is very evident that, of the other two sounds of o, the one must be long (independent), and the other short (dependent); and as it is only necessary to express one of these conditions, we may, if we choose, use the sign (¯) alone; its presence denoting length, and its absence shortness (independence or dependence).

As signs of this kind, one mark is as good as another; and instead of (¯) we may, if we choose, substitute such a mark as (') (and write *nó̄t* = *nō̄t* = *nō̄t* = *nō̄te*); provided only that the sign (') expresses no other condition or affection of a sound. This use of the mark ('), viz. as a sign that the vowel over which it is placed is long (independent), is common in many languages. But is this use of (') natural? For a reason that the reader has anticipated, it is not natural, but conventional. It is used elsewhere not as the sign of *quantity*, but as the sign of *accent*; consequently being placed over a letter, and being interpreted according to its natural meaning, it gives the idea, not that the syllable is long, but that it is emphatic or accented. Its use as a sign of quantity is an orthographical expedient, or a conventional mode of spelling.

The English language abounds in orthographical expedients; the mode of expressing the quantity of the vowels being particularly numerous. To begin with these:—

The reduplication of a vowel where there is but one syllable (as in *feet*, *cool*), is an orthographic expedient. It merely means that the syllable is long (or independent).

The reduplication of a consonant after a vowel, as in *spotted*, *torrent*, is, in most cases, an orthographic expedient. It merely denotes that the preceding vowel is short (dependent).

The use of *th* with the power of the first consonantal sound in *thin* and *thine*, is an orthographic expedient. The combination must be dealt with as a single letter.

X, however, and *q* are not orthographic expedients. They are orthographic compendiums.

The mischief of orthographic expedients is this:—When a sign, or letter, is used in a *conventional*, it precludes us from using it (at least without further explanation) in its *natural* sense. Thus the double *o* in *mood* constitutes but one syllable. If, in a foreign language, we had, immediately succeeding each other, first the syllable *mo*, and next the syllable *od*, we should have to spell it *mo-od*, or *mööd*, or *mo-öd*, &c. Again, it is only by our knowledge of the language that the *th* in *nuthook*, is not pronounced like the *th* in *burthen*. In the languages of India the true sound of *t + h* is common. This, however, we cannot spell naturally; because the combination *th* conveys to us another notion. Hence arise such combinations as *thh*, or *tʰ*, &c., in writing Hindoo words.

A second mischief of orthographic conventionalities, is the wrong notions that they engender, the eye misleading the ear. That *th* is really *t + h*, no one would have believed had it not been for the spelling.

§ 308. *The e mute—the juxta-position of different vowels.*—Two important modes of spelling still stand over for notice.

(1.) By adding a second vowel, and so giving the appearance of a diphthong (*rěd*, *reād*); and (2) by adding at the end of the word the letter *e*, which, from the circumstance of its not being sounded, is called the *e* mute (*băt*, *bāte*); we get, for the present stage of the English language, the same results that come from the reduplication of the vowel, as in *feet* and *cool*; *i. e.* we get a sign to the eye that the vowel is long or independent. Such, at least, is the general inference from these combinations. At

the same time it is doubtful whether either of these is a true orthographic expedient; inasmuch as it is highly probable that they once represented (or approached the representation of) a real sound; *e.g.* the *e* now called mute was once sounded.

Again, the provincial pronunciation of such a word as *wheat* is *whē-ūt* (there or thereabouts). This, which is provincial now, may easily be *archaic*, *i.e.* belong to the written language in an older stage. If so, the second vowel is no true orthographic expedient. Whatever it may be now, it originally expressed a real sound; a real sound which has changed and simplified itself during the interval.

§ 309. Long as is the list of the different powers of the different letters of the English Language, the greater part of them finds an explanation in one of the above-mentioned principles.

The etymological principle explains much; for the English is a language which pre-eminently recognises it; and it is also a language which, from the complex character of its organisation, has a large field for its application.

Change between the first use of a given mode of spelling and the present time explains much also;

Orthographic expedients explain more;

Fourthly, the juxta-position of incompatible sounds explains much (see remarks on *d* and *s*).

B.—The *b* in *debtor*, *subtle*, *doubt*, agrees with the *b* in *lamb*, *dumb*, *thumb*, *womb*, in being mute. It differs, however, in another respect. The words *debtor*, *subtle*, *doubt*, are of classical, the words *lamb*, *dumb*, &c. are of Angle origin. In *debtor*, &c. the *b* was undoubtedly at one time pronounced, since it belonged to a different syllable; *debitor*, *subtilis*, *dubito*, being the original forms. I am far from being certain that, with the other words, *lamb*, &c. this was the case. With them the *b* belonged (if it belonged to the word at all) to the same syllable as the *m*. I think, however, that instead of this being the case, the *b*, in *speech*, never made a part of the word at all; that it belongs now, and that it always belonged, to the *written* language only; and that it was inserted in the spelling upon what may be called the principle of imitation.

D.—The reason for *d* being often sounded like *t*, is as follows :—

The words where it is so sounded are either the past tenses or the participles of verbs ; as *plucked*, *tossed*, *stepped*, &c.

Now the letter *e* in the second syllable of these words is not sounded ; whence the sounds of *k*, of *s*, and of *p*, come in immediate contact with the sound of the letter *d*.

But the sound of the letter *d* is flat, whilst those of *k*, *s*, and *p* are sharp ; so that the combinations *kd*, *sd*, and *pd* are unpronounceable. Hence *d* is sounded as *t*.

In the older stages of the English Language the vowel *e* (or some other vowel equivalent to it) was actually sounded, and in those times *d* was sounded also.

Hence *d* is retained in spelling, although its sound is the sound of *t*.

K (C).—1. Before *e*, *i*, and *y*, the letter *c* is pronounced as *s*—*cetaceous*, *city*, *Cyprian* ;

2. Before *a*, *o*, and *u*, it is sounded as *k*—*cat*, *cool*, *cut* ;

3. Before a consonant it is so sounded—*craft*.

On the other hand—1. *K* rarely comes before *a*, *o*, or *u*—

2. But it is used before *e*, *i*, or *y* ; because in that position *c* would run the chance of being sounded as *s*.

Hence at the end of words *k* is used in preference to *c*. We write *stick*, *lock*, rather than *stic*, *loc*, or *sticc*, *locc*.

And the reason is clear ; the sound of *c* is *either* that of *k* or that of *s*.

Which of these sounds it shall represent is determined by what follows.

If followed by nothing, it has no fixed sound ; but

At the end of words it is followed by nothing ;

Whence it has, at the end of words, no fixed sound ; and

Therefore, being inconvenient, has to be replaced by *k*.

But, besides this, *k* is rarely doubled. We write *stick* rather than *stikk*. This is because it is never used except where *c* would be pronounced as *s* ; that is, before a small vowel. If *kid* were spelt *cid*, it would run the chance of being pronounced *sid*.

Now, the preference of *c* to *k* is another instance of the influence of the Latin language. The letter *k* was wanting in

Latin; and as such was eschewed by languages whose orthography was influenced by the Latin.

Hence arose in the eyes of the etymologist the propriety of retaining, in all words derived from the Latin (*crown, concave, concupiscence, &c.*), the letter *c* to the exclusion of *k*. Besides this, the Anglo-Saxon alphabet, being taken from the Roman, excluded *k*, so that *c* was written even before the small vowels, *a, e, i, y*; as *cyning*, or *cining*, a king. *C* then supplants *k* upon etymological grounds only. In some of the languages derived from the Latin this dislike to the use of *k* leads to several orthographical inconveniences. As the tendency of *c* before *e, i, y*, to be sounded as *s* (or as a sound allied to *s*), is the same in those languages as in others; and as, in those languages as in others, there frequently occur such sounds as *kit, ket, kin, &c.*, a difficulty arises as to the spelling. If spelt *cit, cet, &c.* there is risk of their being sounded *sit, set*. To remedy this an *h* is interposed—*chit, chet, &c.* This, however, only substitutes one difficulty for another, since *ch* is, in all probability, already used with a different sound: *e.g.* that of *sh*, as in French; or that of *k* guttural, as in German. The Spanish orthography is thus hampered. Unwilling to spell the word *chimera* (pronounced *kimera*) with a *k*; unable to spell it with either *c* or *ch*, it writes the word *quimera*. This distaste for *k* is an orthographic prejudice. Even in the way of etymology it is but partially advantageous: since in the other Gothic languages, where the alphabet is less rigidly Latin, the words that in English are spelt with a *c*, are there written with *k*—*kam*, German; *komme*, Danish; *skrapa*, Swedish = *came, come, scrape*.

That the syllables *cit, cyt, cet*, were at one time pronounced *kit, kyt, ket*, we believe: 1. from the circumstance that if it were not so, they would have been spelt with an *s*; 2. from the comparison of the Greek and Latin languages, where the words *cete, circus, cystis*, Latin, are *κητή, κίρκος, κύστις*, Greek.

In the words *mechanical, choler, &c.* derived from the Greek, it must not be imagined that the *c* represents the Greek *kappa* or *κ*. The combination *c + h* is to be dealt with as a single letter. Thus it was that the Romans, who had in their language neither the sound of *χ*, nor the sign *κ*,

rendered the Greek *chi* (χ), just as by *th* they rendered θ , and by *ph*, ϕ .

The faulty representation of the Greek χ has given rise to a faulty representation of the Greek κ , as in *ascetic*, from ἀσκήτικός.

G.—Where *c* is sounded as *k*, *g* is sounded as in *gun*.

Where *c* is sounded as *s*, *g* is sounded as *j* (*dzh*)—not always, though generally.

This engenders the use of *u* as an orthographic expedient. In words like *prorogue*, &c. its effect is to separate the *g* from the *e*, and (so doing) to prevent it being sounded as *j* (*dzh*).

The letter S.—In a very large class of words the letter *s* is used in spelling where the real sound is that of the letter *z*. Words like *stags*, *balls*, *peas*, &c. are pronounced *stagz*, *ballz*, *peaz*. It is very important to be familiar with this orthographical substitution of *s* for *z*.

The reason for it is as follows:—

The words where it is so sounded are either possessive cases, or plural nominatives; as *stag's*, *stags*, *slab's*, *slabs*, &c.

Now in these words (and in words like them) the sounds of *g* (in *stag*) and of *b* (in *slab*) come in immediate contact with the sound of the letter *s*.

But the sound of the letter *s* is sharp, whilst those of *g* and *b* are flat, so that the combinations *gs*, *bs*, are unpronounceable. Hence *s* is sounded as *z*.

In the older stages of the English language a vowel was interposed between the last letter of the word and the letter *s*, and, when that vowel was sounded, *s* was sounded also.

Hence *s* is retained in spelling, although its sound is the sound of *z*.

This fact of the final *s* being so frequently sounded as *z* reduces the writer to a strait whenever he has to express the *true* sound of *s* at the end of a word. To write *s* on such an occasion would be to use a letter that would probably be mispronounced; that is, pronounced as *z*.

The first expedient he would hit upon would be to double the *s*, and write *ss*. But here he would meet with the following difficulty:—A double consonant expresses the shortness of

the vowel preceding, *töss*, *hüss*, *ëgg*, &c. Hence a double *s* (*ss*) might be misinterpreted.

This throws the grammarian upon the use of *c*, which, as stated above, has, in certain situations, the power of *s*. To write, however, simply *sinc*, or *onc*, would induce the risk of the words being sounded *sink*, *onk*. To obviate this, *e* is added, which has the double effect of not requiring to be sounded (being mute), and of showing that the *c* has the sound of *s* (being small).

“It is the peculiar quality,” writes Johnson, “of *s* that it may be sounded before all consonants, except *x* and *z*, in which *s* is compound, being only *ks*, and *z* only a hard [flat] or gross *s*. It is therefore termed by grammarians *suæ potestatis litera*; the reason of which the learned Dr. Clarke erroneously supposed to be, that in some words it might be doubled at pleasure.” A reference to the current Greek Grammars will indicate another reason for σ being called *suæ potestatis litera*. It will there be seen that, whilst π , β , ϕ — κ , γ , χ — τ , δ , θ —are grouped together, as *tenuæ*, *mediæ*, and *aspiratæ*, and as *inter se cognatæ*, σ stands by itself; ζ , its *media* (flat sound), being treated as a double letter, and *sh*, its so-called aspirate, being non-existent in the Greek language.

H.—The reason for *h* appearing in combination with *t* and *s*, in words like *thin* and *shine*, is as follows:—

The Greeks had in their language the sounds of both the *t* in *tin*, and of the *th* in *thin*.

These two sounds they viewed in a proper light; that is, they considered them both as simple single elementary sounds.

Accordingly, they expressed them by signs, or letters, equally simple, single, and elementary. The first they denoted by the sign, or letter, τ , the second by the sign, or letter, θ .

They observed also the difference in sound between these two sounds.

To this difference of sound they gave names. The sound of τ (*t*) was called *psilon* (a word meaning *bare*). The sound of θ (*th*) was called *dasy* (a word meaning *rough*).

In the Latin language, however, there was no such sound as that of the *th* in *thin*.

And, consequently, there was no simple single sign to represent it.

Notwithstanding this the Latins knew of the sound, and of its being in Greek; and, at times, when they wrote words of Greek extraction, they had occasion to represent it.

They also knew that the sound was called *dasy*, in opposition to the sound of *t* (τ), which was *psilon*.

Now the Latins conceived that the difference between a sound called *psilon*, and a sound called *dasy*, consisted in the latter being pronounced with a stronger breath, or breathing.

In the Latin language the word *aspiration* means *breathing*; so that, according to the views just stated, the Greek word *dasy* was translated by the Latin word *aspiratum* (*i. e.* *aspirated* or *accompanied by a breathing*).

In Latin the letter *h* was not called a sound, but merely a breathing* (*aspiratio*).

This being the case, the addition of the letter *h* was thought a fit way of expressing the difference between the sounds of the *t* in *tin* and the *th* in *thin*.

As the influence of the Latin language was great, this view of the nature of the sound of *th* (and of sounds like it) became common.

The Anglo-Saxons, like the Greeks, had a simple single sign for the simple single sound: *viz.* β (for the *th* in *thin*), and δ (for the *th* in *thine*).

But their Norman conquerors had neither sound nor sign, and so they succeeded in superseding the Anglo-Saxon by the Latin mode of spelling.

Add to this, that they treated the two sounds of *th* (*thin* and *thine*) as one, and spelt them both alike.

* The fact of *asper* = *dasy* has, probably, had something to do with the evolution of this term. If so, it has effected a *catachresis*.

CHAPTER VI.

HISTORICAL SKETCH OF THE ENGLISH ALPHABET.

§ 310. THE preceding chapters have exhibited the theory of a full and perfect alphabet ; they have shown how far the English falls short of such a standard ; and, besides this, they have exhibited some of the various conventional modes of spelling which the insufficiency of alphabets, combined with other causes, has engendered. The present chapter gives a *history* of our alphabet, whereby many of its defects are partially *accounted for*. These defects, it may be said, once for all, the English alphabet shares with those of the rest of the world ; although, with the doubtful exception of the French, it possesses them in higher degree than any other.

With few, if any, exceptions, all the modes of writing in the world originate, directly or indirectly, from the Phœnician. This is easily accounted for when we call to mind, (1) the fact that the Greek, the Latin, and the Arabic alphabets, are all founded upon this ; and (2) the great influence of the nations speaking those three languages. The present sketch, however, is given only for the sake of accounting for our chief defects and peculiarities.

§ 311. *Phœnician period*.—At a certain period the alphabet of Palestine, Phœnicia, and the neighbouring languages of the so-called Semitic tribes, consisted of *twenty-two* separate and distinct letters.

The chances are, that, let a language possess as few elementary articulate sounds as possible, an alphabet of only twenty-two letters will be insufficient. Now, in the particular case of the languages in point, the number of elementary sounds, as we infer from the present Arabic, was *above* the average. Hence,

it may safely be asserted, that the original Phœnician alphabet was *insufficient* for even the Phœnician language.

It was, moreover, *inconsistent*; since sounds as like as those of *teth* and *tau* (mere variations of each other) were expressed by signs as unlike as ט and ת; whilst sounds as unlike as those of *beth* with a point, and *beth* without a point (*b* and *v*), were expressed (if expressed at all) by signs as like as ב and ו. This, however, was a subsequent change.

In its early state it was imported into Greece. Now, as it rarely happens that any two languages have precisely the same elementary articulate sounds, so it rarely happens that an alphabet can be transplanted from one tongue to another, and be found, at once, to coincide.

The Greeks had, in all probability, sounds which were wanting in Palestine and Phœnicia. In Palestine and Phœnicia it is certain that there were sounds wanting in Greece.

Of the twenty-two Phœnician letters, the Greeks appear to have taken but twenty-one. The eighteenth letter, *tsadi*, seems either never to have been introduced into Europe, or to have become obsolete immediately after its introduction.

§ 312. *Greek period*.—Compared with the Semitic, the *Old* Greek alphabet ran thus:—

	Hebrew.	Greek.		Hebrew.	Greek.
1.	א	A.	12.	ל	Λ.
2.	ב	B.	13.	מ	M.
3.	ג	Γ.	14.	נ	N.
4.	ד	Δ.	15.	ס	Ξ.
5.	ה	E.	16.	ע	O.
6.	ו	F.	17.	פ	Π.
7.	ז	Z.	18.	צ	—
8.	ח	H.	19.	ק	Q*
9.	ט	Θ.	20.	ר	P.
10.	י	I.	21.	ש	Σ.
11.	כ	K.	22.	ת	T.

In a work specially devoted to the history of alphabetic writing, the so-called Semitic letters should appear in their very oldest form. They do not, however, do so in the foregoing

* Or rather the letter out of which Q grew.

table. Indeed, although we are speaking of the *Phœnician* alphabet, the forms themselves of the letters are not Phœnician. They are (as may be seen from the heading of the columns) *Hebrew*. For the chief purposes of the present chapter this is sufficient. The older forms, however, may be studied in more works than one, *e.g.* in the *Phœnicia* of Gesenius, in Professor Key's *Alphabet*, &c.

The names of the letters are as follows:—

<i>Hebrew.</i>	<i>Greek.</i>		<i>Hebrew.</i>	<i>Greek.</i>
1. Alef	Alfa.		12. Lamed	Lambda.
2. Beth	Beta.		13. Mem	Mu.
3. Gimel	Gamma.		14. Nun	Nu.
4. Daleth	Delta.		15. Samekh	Sigma.
5. He	E.		16. Ayn	O.
6. Vaw	Digamma.		17. Pi	Pi
7. Zayn	Zeta.		18. Tsadi	—
8. Heth	Eta.		19. Kof	Koppa.
9. Teth	Theta.		20. Resh	Rho.
10. Yod	Iota.		21. Sin	San.
11. Kaf	Kappa.		22. Tau	Tau.

When this alphabet of twenty-two letters was transferred from Phœnicia to Greece, the following changes took place; changes of which the effects are to be found, more or less, in more than half the alphabets of the world, even at the present time:—

Letter 6 (Vaw) became obsolete.

Letters 5 and 8 (E and H). The Greeks, like the Phœnicians, &c. used them with similar, though different, powers. In the languages akin to the Phœnician, these were sounds of *h*—aspirates (so-called) or gutturals. In the Greek, this aspirate or guttural power grew obsolete, and the powers of the letters equivalent to the α and η became those of the vowels *e* and *ee*. Furthermore, the Greeks (probably, at some comparatively late period) added to the name E, the adjective *psilon* (=bare, or, in the technical language of the grammarian, *lene*); and, hence the name became *E-psilon*, *Epsilon*, or *Epsilon*.

What the Greeks in aftertimes wrote X and Φ , the Greek during the first stage of the alphabet wrote KH and ΠH .

Letters 15 and 21 (Samekh and Sin). Of these, the latter took the Greek form, *San*, only in the earlier stages of the language. In the later this name became obsolete. When this had taken place, the name *Sigma* (which word for word = *Samekh*, just as word for word *San* = *Sin*) was transferred from the fifteenth letter to the twentieth.

Letter 16, Ayn. The history of this sign is nearly that of the sign η (E). It came to denote the sound of *o*, having originally been something different. What this original sound was is uncertain. It is generally considered to have been a nasal, *i. e.* something akin to the *ng* in *king*. Such is the history of the change it underwent when becoming Greek as a *sign*.

Different from this is the history of the *name* by which it was known. This came to be *Omikron* (= *little o*), *O-mikron*, *Omikron*; this being, *mutatis mutandis*, the change that converted E into *Epsilon*. The history, however, of the two letters differs; inasmuch as the letter from which *Epsilon* was differentiated (*viz.* the sound of *Eta*), was already a part of the alphabet, whereas the sound from which *Omikron* was differentiated was an *addition*, a sound of comparatively late origin, of which the sign was Ω , and the name *O mega*, *O-mega*, *Omega*.

Letter 18, Tsadi. See below.

Letter 19, Kof, like *Vaw*, became obsolete—both as a name and as a letter; not simply, like *San*, where the name only got lost, whilst the letter remained, but wholly and absolutely, letter and name as well.

We have now seen that out of twenty-two Phœnician *letters*, and a like number of *names of letters*, the Greeks adopted as many as twenty-one, if we suppose that *Tsadi* *never* made any part of the Greek alphabet; but, *with* *Tsadi*, twenty-two. The doubts about this sign arise out of the fact of there having been an old Greek name *Sampi*. How came it? Word for word it seems to be *Tsadi*. Yet there is no proof that *Tsadi* was ever taken into the Greek alphabet. It occurs in no MS., in no inscription. Nevertheless, it may have once been Greek—having become obsolete at a very early period.

Hence, we may treat it as a letter lost at so early a period as, for practical purposes, to be ignored as a part of the Greek alphabet—which, then, (as aforesaid) consists of twenty-one letters out of twenty-two—*letters and names of letters*. Mark this difference, and—

Then, ask what principles regulated the adaptation of the Phœnician alphabet to the Greek language; the answers being—

Firstly, that letters expressive of sounds to which there were no precise equivalents in Greek, were used with other powers. This was the case with the letters.

FIGURED.		NAMED.		SOUNDED.	
<i>Hebrew.</i>	<i>Greek.</i>	<i>Hebrew.</i>	<i>Greek.</i>	<i>Hebrew.</i>	<i>Greek.</i>
ה	E	<i>He</i>	<i>Epsilon.</i>	h	<i>e</i>
ח	H	<i>Heth</i>	<i>Eta.</i>	hh	<i>ee</i>
ו	O	<i>Ayn</i>	<i>O.</i>	ng (?)	<i>o</i>

Secondly, that letters which were not wanted were allowed to drop out of the alphabet, either wholly or partially: wholly, when the name and letter were each allowed to grow obsolete; partially, when either the name alone or the letter alone was ejected. With the Greek equivalent to Kof, the letter was wholly lost, the name being nearly so. The sixth letter, however, or the representative of *Vaw*, although obsolete as the sign of a *sound*, was retained as the sign of a *number*; viz. the number six ($\varsigma = 6$).

Again, there were either sounds in the Greek Language which were wanting in the Phœnician, or (what, for practical purposes, is the same thing) the Greeks determined upon expressing certain differences which the Phœnicians left unrepresented. This, however, could not be done without further change—change which arose out of the insufficiency of the original scanty alphabet of twenty-two signs.

Hence, for such simple single elementary articulate sounds for which there was no sign or letter representant, new signs, or letters, were invented. Furthermore, these new signs, as will be seen in the sequel, were not mere modifications of the older ones, but new, distinct, and independent letters—

<i>Called.</i>	<i>Figured.</i>	<i>Sounded.</i>
<i>Upsilon</i>	Υ	u.
<i>Phi</i> (<i>Phi</i>)	Φ	f (<i>ph</i>).
<i>Chi</i> (<i>Chi</i>)	Χ	kh (<i>ch</i>).
<i>Psi</i>	Ψ	ps.
<i>Omega</i>	Ω	ō.

The *place* of these new sounds was at the end of the alphabet. They followed *Tau*, and came altogether. They might have been put in the vacancies left by the ejected or obsolete letters; but they were not.

The *names* of the letters were accommodated to the genius of the Greek Language. Thus, to say nothing about the *minor* modifications, of *Alfa*, *Beta*, *Lambda*, from *Alef*, *Beth*, *Lamed*, &c., we find that—

<i>Zayn</i>	becomes	<i>Zeta</i> .
<i>Heth</i>	—	<i>Eta</i> .
<i>Teth</i>	—	<i>Theta</i> .
<i>Samekh</i>	—	<i>Sigma</i> .
<i>Ayn</i>	—	<i>O</i> .
<i>Resh</i>	—	<i>Rho</i> .

The *order* of the letters is preserved, the letters themselves being used as numerals. Hence—

<i>Greek.</i>		<i>Hebrew.</i>		<i>Numeral.</i>
A	=	Α	=	1.
B	=	Β	=	2.
Γ	=	Γ	=	3.
Δ	=	Δ	=	4.
E	=	Ε	=	5.
F	=	Ϝ	=	6.
Z	=	Ζ	=	7.
H	=	Η	=	8.
Θ	=	Θ	=	9.
I	=	Ι	=	10.

Here let us pause; first, to remark that there are at least two epochs in the history of the Greek alphabet, or, changing the expression, two alphabets, the *Older* and the *Newer*; and, next, to consider certain points connected with them both.

§ 313. *The Older Greek Alphabet as compared with the*

Newer.—We get at the difference between the Older Greek Alphabet as opposed to the Newer, by remembering—

1. What has been ejected ;
2. What has been changed ;
3. What has been added.

The *ejections* were of two kinds.

a. There was the ejection of both name and letter. This took place with the letters and names that grew out of Vau and Kof.

b. There was the ejection of the name only. This took place with *San*.

The *changes* were of two kinds.

a. There was a change of *name*, *e. g.* the addition of the adjectives *psilon* and *mikron* to *e* and *o* respectively ; the transfer of the denomination *sigma* to the twenty-first letter, and the substitution for it of the name *Xi* for letter 16.

b. There was a change of *form*. The new letter *Khi* became X, and Ξ became what was originally the representative of the Hebrew Samekh.

The additions have already been noticed.

Now the details respecting the points wherein the Greek alphabet in its newer, differed from the Greek alphabet in its older stage, are of far less importance than the considerations that arise out of the simple fact of there having been two stages at all—viz. the Older and Newer. When did the latter begin ? When did the former end ? Did they pass into one another by degrees, or was there a broad and definite line of demarcation between them ? Did the one become prevalent in one part of the Greek area, and the other in another ? Was one Attic rather than Doric or Ionic, the other Doric or Ionic rather than Attic ? The answers to all this involve special and minute investigations into the archæology and palæography of Greece, and it is not Greece that the present work is written about. Hence, the points under notice are indicated rather than investigated. On the other hand, a great deal that bears even upon the history of the *English* alphabet up to its very latest date, is to be found in the difference between the Old Greek alphabet of twenty-one (or twenty-two) letters, and the newer one of more than twenty-two.

We may easily understand the nature of these phenomena by asking a few questions, which, however hypothetical they may be, will well illustrate the bearings of the facts under notice. "What" (let us ask) "would be the character of the present alphabet of the English Language if it had been taken direct from the Greek?"

This engenders another question, "Which Greek is meant, the Older alphabet or the Newer; the Older which ran from *Alfa* to *Tau*, or the Newer which ran from *Alfa* to *Omega*?"

Whichever way we answer, we find something different from the present state of things; *e. g.* if we had taken direct from either the Older or Newer Greek, *z* would be the sixth letter in our alphabet instead of the last.

Again, had we taken from the Newer alone, we should have had two different *e*'s and different *o*'s—one for the *e* in *pen*, and another for the *e* in *glebe*; one for the *o* in *not*, another for the *o* in *note*, &c., &c.

Again, let us look at the two letters *U* and *Q*. The former we could only have got from the Newer, the latter only from the Older alphabet. Yet we have *both*; and that when our alphabet has not been taken from the Greek at all.

This (to which much might be added) suggests the likelihood of the difference of the two stages of the Greek alphabet being important, and deserving of attention. Let us deal with it in as simple a form as possible, unencumbered of unnecessary details, and solely with a view to the phenomena which it will explain. Doing this let us take the two extreme forms—the oldest, which will also be the most Phœnician; the newest, which will also be the most English or Angle form.

1. Alfa	A	Alfa	1.
2. Beta	B	Beta	2.
3. Gamma	Γ	Gamma	3.
4. Delta	Δ	Delta	4.
5. Epsilon	E	E	5.
6. Zeta	Z	<i>Digamma</i>	6.
7. Eta	H	Eta	7.
8. Theta	Θ	Theta	8.
9. Iota	I	Iota	9.
10. Kappa	K	Kappa	10.

11. Lambda	Λ	Lambda	11.
12. Mu	Μ	Mu	12.
13. Nu	Ν	Nu	13.
14. Xi	Ξ	<i>Samekh</i>	14.
15. Omikron	Ο	O	15.
16. Pi	Π	Pi	16.
— ———	—	Koppa	17.
— ———	—	Tsadi (?)	18.
17. Rho	Ρ	Rho	19.
18. Sigma	Σ	<i>San</i>	20.
19. Tau	Τ	Tau	21.
20. Upsilon	Υ		
21. Fi	Φ		
22. Khi	Χ		
23. Psi	Ψ		
24. Omega	Ω		

In this table *Tsadi* has been admitted, because, as it professes to exhibit the extreme forms of the Greek alphabet, the *very* early period to which that letter may be referred is recognised.

It may not be inconvenient to give names to these two extreme forms, names founded upon the character of the resemblance which they bear to the two alphabets with which they are most compared. These are the Phœnician on the one side, and the Slavonic on the other. From these two terms let us coin the words *Phœnicoeid* and *Slavoniform*.*

It is clear that the earlier any alphabet is derived from the Greek, the more Phœnicoeid it will be; nay, it may be so Phœnicoeid as to present the same appearance that would have arisen out of an immediate deduction from the Phœnician itself.

Let us, in fixing upon a rough approximation for the two stages, say that 700 B.C. the Greek alphabet was Phœnicoeid rather than Slavoniform, and 100 B.C. Slavoniform rather than Phœnicoeid.

§ 314. The reader may now either continue the study of the present section, or pass on to § 315. If he do the former, he will meet with some observations upon writing in general, observations which have their bearing upon the criti-

* See note at end of chapter for meaning of this term.

cism of the development, evolution, and affiliation of alphabets of the world at large; observations, however, which are more or less episodic to the present work. On the other hand, by missing these questions for the present, he may take up the history of the Phœnician and Phœnicoid alphabets of Italy; alphabets whose structure influenced that of the Romans, the Roman alphabet being the basis of our own.

The questions to be noticed are those of—(1.) *Form*, to which are subordinate those of *nexus* and *direction*; (2.) *Power*; (3.) *Name*; and (4.) *Order*.

1. *Form*.—At the present moment we have more forms than one for the same letter, and it is not difficult to see how they originated. There are the Capitals—different in MSS. and in printed books, different, too, from what they were in the days of Black-letter. There are the smaller letters—different in writing and in printing, different, too, from the Black-letter. There are Italics, which are intermediate to type and MS.—print in imitation of penmanship. All this we find within the limits of our own language. Beyond these limits, we find difference as well as likeness. The German and Danish texts are what the English once was, *i. e.* forms of Black-letter—and that in writing as well as printing. It is easy, then, to find varieties in the *form* of the letters.

How do they arise? Printing is one process, writing another. One requires a pen, the other a type. Differences of this kind evidently have a tendency to develop different results. But printing is a recent invention, and, being such, is evidently inadequate to account for the differences of form between the old alphabets. What do we look for here? Difference of material—difference of the material written on, difference in the instrument wherewith men wrote. It is no slight matter in respect to the shape of a letter whether we use a pen, a style, or a reed, a waxen tablet, a strip of papyrus, or a skin of parchment.

Again, we have a coinage. So had the ancients. A coin, however, is at least as different from a printed book as a printed book is from a MS.

Finally—we have inscriptions. So had the ancients.

Now, without saying that MS. writing demands that its

letters should be round and curved rather than straight and angular, it is safe to say that inscriptional writing requires angular and straight lines rather than curves and sinuosities.

Hence, with the slightest tendency for the MS. forms of letters to get rounded, there sets in a tendency towards the evolution of two classes of letters—one for inscriptions (or *glyptographic*), one for communications on paper, parchment, &c. (or *cursive*). Now, the cursive forms tolerate the introduction of glyptographic shapes better than the glyptographic tolerate the introduction of cursive ones. Hence, in inscriptions we find the angular forms almost exclusively; in MSS. the curved forms, and, on certain occasions, the angular ones as well. Out of these angular, inscriptional, or glyptographic letters grow the *Capital* as opposed to the Small letters.

Now, as all our early specimens of the alphabet are from coins or inscriptions, it is only the *Capital* or glyptographic forms of the older alphabets that we know anything about. Hence, in working problems connected with the affiliation and derivation of alphabets, we must compare the Capitals rather than the smaller letters—the glyptographic rather than the cursive forms.

Closely akin and (as aforesaid) subordinate to the question of forms, is that of—

Nexus, connection, conjunction, or concatenation.—In glyptography we *carve*, in MS. we *write*. In the former, the letters may be kept separate; in the latter, they have a tendency to join, or touch each other. Carve such a word as THOMAS on a tombstone, stamp such a word as GEORGE on a coin, and the letters keep separate. Print them, and they *must* be separate. Write them, and they run into each other. This produces modifications of form, *i. e.* connecting lines and abbreviations.

Closely akin, and (as aforesaid) subordinate to the question of *concatenation*, is that of—

Direction.—We write from left to right—*George*. But what if we wrote *egroeG*, *i. e.* from right to left? The Hebrews *did* so write.

Again, they or we might have written

G

e

o

r

g

e

i. e. from top to bottom—or *vice versâ*—

e

g

r

o

e

G

from bottom to top.

No known nation writes from bottom to top. The Mongols, however, write from top to bottom.

Hence, the direction of a line of writing may be either *horizontal*, or *perpendicular (vertical)*—these being the primary lines. Intermediate to the two we may have one from corner to corner, or a *diagonal* one. This might easily have existed, though it is not known to have done so.

The direction, then, of a line of writing may be *horizontal*, *vertical*, or a *mixture of the two, i. e. diagonal*—the two first forms being real and actually in practice.

Again, the Greeks give us the adverb βουστροφηδὸν (*bustrofedon*), from βους (*bus* = *ox*) and στρεφ (*stref* = *turn*). This means the way in which an ox at the plough turns, *i. e.* up one furrow and down another. Hence, in the *bustrofedon* direction one line runs from right to left (or *vice versâ*), and the next from left to right (or *vice versâ*).

It is not enough to remember the different possible and actual varieties of *direction*, deducing the *diagonal* from a mixture of the two primary forms of the *vertical* and *horizontal*, as well as noticing the *left-to-right*, the *right-to-left*, and the *bustrofedon* forms of the latter; there is a further distinction to be drawn—the distinction between the *direction of letters* and the *direction of lines*.

Such a line as—

The way was long, the wind was cold,
is written horizontally, and from *left-to-right*.

Divide it into two, and reverse the direction of the latter half, so as to get a sample of *right-to-left* mode of writing; which (as the two hemistichs are taken together) will also be *bustro-fedon*.

The way was long,
.dlac saw dniw eht

Could this be written otherwise? Yes. It might run—

The way was long,
•dlac saw dniw eht

The difference between these two examples is clear. In the former the line is read from right to left, the letters preserving their original aspect. In the latter the direction of the individual letters is changed as well as that of the line in general.

2. *Power*.—Examples of the change of *power* have been given in the cases of the Greek *Eta*, *Epsilon*, &c. They generally arise out of the difference between the sound-system of the language from which the alphabet is taken, and that of the language which takes it. Under certain conditions a long line of alterations may occur, and the power of a given letter may end in being something very different from what it was at the beginning. The Greek, for instance, changes the power of the Phœnician η . A third language may take from the Greek, and change the Greek *Eta*, and so on *ad infinitum*.

3. *Name*.—The names of *A* and *B* were in Greek and Hebrew Alfa and Alef, Beta and Beth respectively.

The name of the same letters in English are *a* and *bee*. The Greek used an alphabet, we an *A B C*.

There is a transparently visible difference between these two classes of names. The Greek and Hebrew forms are those of ordinary substantives; the English are simply the powers of the letter put in a pronounceable form.

4. *Order*.—That the letters of a language should take some definite *order*, is an absolute necessity, as soon as such a book as a dictionary or glossary comes into use.

There must, then, be some determinate sequence—*i. e.* if *a* precedes *b* once, it must always precede it; and so on.

The real date, however, of this order or sequence is much earlier. It is, at least, as old as the term *Alphabet*; a word compounded of the names of the first two letters of the Greek series—*alfa* and *beta*; in Hebrew, *alef* and *beth*. The following extract from Professor Key gives us an ingenious speculation respecting the word *element*—

“Alphabet is the name given to the series of letters used in different countries at different times. The term is borrowed from the Greek language, in which *alpha*, *beta*, are the first two letters; or if we go a step farther back, we should derive the word from the Hebrew, which gives to the corresponding letters the names *aleph*, *beth*. Thus the formation of the word is precisely analogous to that of our familiar expression, the *A, B, C*; and some writers have found a similar origin for the Latin name given to the letters, viz. *elementa*, which, it must be allowed, bears an extraordinary similarity in sound to the three liquids, *l, m, n*; but to make this derivation satisfactory, it should be proved that these letters were at one time the leaders of the alphabet, for otherwise it would be difficult to account for the selection of a name from them in preference to the rest.”

Another point connected with the history of the *Alphabet* (the word being used in its strict etymological sense, and meaning the *order of the letters*) is the fact, that in the Greek and Hebrew it had a double function.

In other words, the letters denoted *numbers* as well as *sounds*; so that $a=1$, $\beta=2$, $\gamma=3$, &c. The bearing of this double power is important. Say, that in the present English there were no such signs as 1, 2, 3, 4, 5, &c., but the letters *a, b, c, d, e*, &c., instead. Say, too, that some orthographic reformer persuaded his countrymen that the letter *c* was superfluous—as it actually is. Say, that he made out a case for its ejection. A difficulty would then present itself. Though useless and (perhaps) obstructive as the sign of a sound, it would be wanted as a number, and, as a number, it would have to keep its place in the alphabet. It has been seen that something of this kind was the case with the Hebrew *vau*, when taken into the Greek.

Hence, the subtraction of a letter from an alphabet, wherein numbers as well as sounds are expressed, is inconvenient.

But suppose the case to be one of addition as well as subtrac-

tion, *i. e.* that *c* has to be ejected, but that some letter has to be added. In such a case the one may be *substituted* for the other—and the order of the alphabet remained unchanged.

Thirdly—there may be a case of *simple* addition; whereby some letter is added, and no letter taken away. Where must be the place of this new sign? At the end of the alphabet. This, at least, is what we expect *à priori*, and this is what, in many alphabets, we find to have actually been the case. At the same time, there are other likely situations as well—*e. g.* a newly-added letter allied to (say) *b*, or *t*, may easily be placed next to those signs—*intercalated* or *interposed*, so to say.

The conclusion of these episodical sections respecting certain points connected with the general history of alphabetic writing is now at hand; it being only necessary to remind the reader that the only questions under consideration in the present work are those that account for certain phenomena connected with the alphabet of the English Language. The origin of the Phœnician letters is another matter altogether. It is another matter altogether, whether we consider it historically or developmentally, whether we ask from what older literature (if any) the Phœnicians took their letters, or whether we investigate the internal changes by which one form of alphabet was evolved out of another. It is one thing to ask whether Phœnicia may have taken its alphabet from Egypt or Assyria, another to ask whether what is now a letter may not once have been a syllable, and whether what at a later period was a syllable may not at an earlier one have been a whole word. All this, however, we pass over *sicco pede*.

Neither are the details of the changes that converted the Phœnicoid form of the Greek Alphabet into the Slavoniform of great importance. The letter of the greatest value that they gave us was the Upsilon (Upsilon, Upsilon), the parent of *u*, *v*, *y*, and *w*.

“At *tau*,” writes Professor Key, “the Hebrew series terminates, while the Greek adds first a *υ*, then a *φ*, a *χ*, a *ψ*, and an *ω*. That some of these did not belong to the early Greek alphabet is proved historically. The *ω* appears rarely before the year 403 B.C.; *ψ*, *χ*, and *φ*, were represented by *ΦΣ*, *KH*, *ΠH*, and *υ* or *ϣ* appears to be only a variety of the *ayin*, to which it bears a strong resemblance in form.

The letters *o* and *u*, moreover, in all languages are so closely related in power, that the one might almost supply the place of the other, as is actually the case in the Etruscan, which had a *u*, but no *o*. It is not, therefore, a very bold thing to assert that the early Greek alphabet terminated at the same point as the Hebrew. There is, however, a difficulty which should not be neglected. It has been a common assertion, that the old Greek alphabet consisted of only sixteen letters. But Pliny and Plutarch seem, in the first place, to be the sole authority for the statement; and the assertion of the former, that Palamedes in the time of the Trojan war (!) added Θ, Ξ, Φ, Χ, and Simonides Ζ, Η, Ψ, Ω, is full of so many difficulties that belief could not readily be given to him, even were there no counter authority. For upon what principle could the Greek letters have attained their present order, if they were introduced according to the chronological arrangement given by Pliny? But fortunately in the very passage of Pliny referred to (vii. 56, or 57), he gives another statement from Aristotle, differing from his own in several particulars, but, it must be confessed, not more satisfactory. They mutually serve, however, to weaken the authority of each other. In enumerating the sixteen letters it may be observed that the long vowels Η, Ω, the double letters Ζ, Ξ, Ψ, the aspirates Φ, Χ, Θ, are excluded by Pliny. In defence of Ω, Ψ, Χ, Φ, we say nothing; but the character Η certainly did exist, not indeed as a long vowel, but as an aspirate. Thus with the *digamma*, the letter Η (*cheth*), and the *theta*, the old alphabet possessed a complete trio of aspirates: so erroneous is the notion that they should all be excluded. Lastly, as for Ζ and Ξ, the circumstance of their situation corresponding precisely to the *zain* and *samech* of the Hebrew would induce us to defend them, even at the risk of supposing (if such supposition be necessary) that, in their original power, they were not double letters. We do not, however, mean that the very characters existed, but that sibilants of some kind occupied their places. The precise correspondence of the Greek and Hebrew alphabets in the order and power and names of the letters is an argument of much stronger weight than any testimony from such careless and late writers as Pliny and Plutarch."

Yet one more general observation. In § 277 I have written that "the arrangement of sounds, as far as we have hitherto gone, is a *natural* arrangement; that is, vowels are arranged with vowels, consonants with consonants, mutes with mutes, liquids with liquids, and cognate sounds with cognate sounds. It will soon be seen that, besides the *natural* arrangement of

the sounds of a language, there is an *artificial* arrangement as well."

This *artificial arrangement* is, of course, the Alphabet; in which it may safely be said that the general opinion of philologues is in favour of the order or sequence of its letters being arbitrary or conventional. Why does *b* precede *c* and *d*? The ordinary answer is, that it does so because the first disposer and arranger of the letters chose to place it before them. Had he done the exact contrary he was free to do so. Such sequences as *c, d, b*; *d, c, b*; *b, d, c*, would have been just as good had they existed.

But I continue, and qualify my statement, adding to the term "artificial arrangement," the following words, "*or if not artificial, one which at the first view appears to be so.*" This suggests that the conventional, artificial, arbitrary, or non-natural order of the present alphabet may be so only *apparently*. In *reality* it may be natural—its natural character being disguised.

Now, the order of the Hebrew Alphabet is as follows:—

Name.	Sound.	Name.	Sound.
1. <i>Alef</i>	{ Vowel or breathing.	12. <i>Lamed</i>	L.
2. <i>Beth</i>	B.	13. <i>Mem</i>	M.
3. <i>Gimel</i>	G.*	14. <i>Nun</i>	N.
4. <i>Daleth</i>	D.	15. <i>Samekh</i>	a variety of S.
5. <i>He</i>	{ Either a vowel or an aspirate.	16. <i>Ayn</i>	{ Either a vowel or—?
6. <i>Vaw</i>	V.	17. <i>Pe</i>	P.
7. <i>Zayn</i>	Z.	18. <i>Tsadi</i>	TS.
8. <i>Kheth</i>	a variety of K.	19. <i>Koph</i>	a variety of K.
9. <i>Teth</i>	a variety of T.	20. <i>Resh</i>	R.
10. <i>Yod</i>	I.	21. <i>Sin</i>	S.
11. <i>Kaph</i>	K.	22. <i>Tau</i>	T.

Let *beth*, *vaw*, and *pe* (*b, v, p*) constitute a series called series *P*. Let *gimel*, *kheth*, and *koph* (*g, kh, k'*) constitute a series called series *K*. Let *daleth*, *teth*, and *tau* (*d, t', t*) constitute a series called series *T*. Let *alef*, *he*, and *ayn* con-

* As in *gun*.

stitute a series called the vowel series. Let the first four letters be taken in their order.

1. <i>Alef</i>	.	.	.	of the vowel series.
2. <i>Beth</i>	.	.	.	of series P.
3. <i>Gimel</i>	.	.	.	of series K.
4. <i>Daleth</i>	.	.	.	of series T.

Herein the consonant of series *B* comes next to the letter of the vowel series; that of series *K* follows; and, in the last place comes the letter of series *D*. After this the order changes: *daleth* being followed by *he* of the vowel series.

5. <i>He</i>	.	.	.	of the vowel series.
6. <i>Vav</i>	.	.	.	of series P.
7. <i>Zayn</i>	.	.	.	—————
8. <i>Keth</i>	.	.	.	of series K.
9. <i>Teth</i>	.	.	.	of series T.

In this second sequence the *relative* positions of *v*, *kh*, and *t'* are the same in respect to each other, and the same in respect to the vowel series. The sequence itself is broken by the letter *zayn*, but it is remarkable that the principle of the sequence is the same. Series *P* follows the vowel, and series *T* is farthest from it. After this the system becomes but fragmentary. Still, even now, *pe*, of series *P*, follows *ayn*; *tau*, of series *D*, is farthest from it; and *koph*, of series *K*, is intermediate. I am satisfied that we have in the Hebrew alphabet, and in all alphabets derived from it (consequently in the English), if not a system, the rudiments of a system, and that the system is of the sort indicated above; in other words, that the order of the alphabet is a *circulating order*.

The earliest notification of this natural character, so disguised as to appear artificial, is to be found in the following extract from a work so often quoted already—Key's "Alphabet:"—

"But we are digressing too long from the question about the principle which governed the first arrangement of the Hebrew or old Greek alphabet, if principle there be. Though we cannot satisfactorily account for the whole order throughout the twenty-two letters,

there are certainly traces of some regularity in the arrangement. We find first the simplest of the vowel sounds followed by the three medials, β , γ , δ ; then another vowel, followed, with some irregularity indeed, by aspirates corresponding in order to the above consonants, *vau*, *cheth*, *theth*, no bad representatives of ϕ , χ , θ . Then again we have a vowel ι , followed soon after by three consonants related to each other, λ , μ , ν . Soon after we find a fourth vowel $\circ$, and after it, with a little interruption it must be allowed, *pi*, *koppa*, *tau*. It cannot well be a mere accident that the several classes of labials, palatals, and dentals occur so nearly together in the different parts of the series, and always in the same order."

We may now follow our alphabet into Italy.

§ 315. *The Early Italian and Etruscan Alphabets*.—This was taken from either the Phœnician itself, or the Phœnicœid Greek. We know this from the presence of the letters *F* and *Q*—the former from *Vau*, the latter from *Koppa*.

What more took place? Just what did in Greece. Where a letter was not wanted, it was either not taken in or allowed to drop out of the alphabet. Where a modification of its power was necessary, such modification was admitted.

In this way the equivalent to *Vau* took the sound of *F*, rather than that of *V*.

More changes of the kind will be found in the history of the Etruscan alphabet. In the Etruscan language, unless we are misled by the spelling, there was a remarkable preponderance of the *sharp* sounds as opposed to the *flat*, and a corresponding deficiency of the flat sounds as opposed to the *sharp*. Thus, there were the sounds of *p*, *f*, *t*, and *s*, in abundance, but not those of *b*, *v*, *d*, and *z*. Hence the equivalents to *beth*, *daleth*, and *zayn*, are wanting in the Etruscan; whilst that of *vau* is found with an altered power.

An alphabet derived from the Etruscan would be poorer than one derived from the Greek, and if the language to which it applied contained the flat sounds of *b*, *d*, and *z*, the representation of that language in writing would run every chance of being but indifferently good; in other words, it would run every risk of being very bad.

If the Etruscans wanted so many of the common elementary sounds, what did they have in their stead? anything or nothing?

Was the sound-system absolutely poor, or was it only different from the Greek?

It is not necessary to investigate these questions. It is enough to know that the signs for *b* and *d*, were wanting in the Etruscan alphabet—absolutely wanting. The *sign* for *Vau* was admitted—its power being changed. Instead of = *v* it = *f*. The effect of this we find in our own language at the present moment.

But there was another sound which was also said to be wanting in Etruscan, viz. that of the Greek *o-mikron*. What was the effect of this? It might be one of two things.

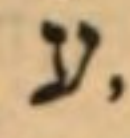
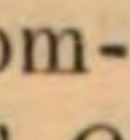
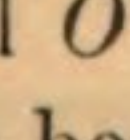
a. Either the sign which represented the Hebrew *Ayn* might be utterly absent from the Etruscan alphabet, or—

b. It might be incorporated therein with an altered power.

In other words, we might have either a case of ejection or a case of adaptation.

I have little doubt but that the case is one of adaptation. If we look to any of the ordinary tables which give us an Etruscan alphabet, we find that, when we get to the place of the Hebrew *Ayn*, or the Greek *Omikron*, there is a blank, or *hiatus*—indicating that no equivalent thereof is to be found in the Etruscan. We note this, and proceed, until we come to *Tau* (*t*). Here the Phœnician and the Phœnocoëid Greek alphabets end; but not the later Greek nor the Roman, nor yet the Etruscan. After *T* comes *U*—just as, in the later Greek, *Upsilon* follows *Tau*. But this is not all. Though, *place for place, and power for power*, this equivalent to the Greek *υ* differs from the Hebrew *Ayn*, its *form* is the same.

In considering the origin of *Y*, which he traces to *V* (which is only a modified *U*), Professor Key writes:—

“If we traced the Greek letter *Υ* or *Ϝ* still farther back, we should perhaps arrive at the opinion that it grew itself out of a carelessly-written *O*. The Hebrew character which corresponds to *O*, viz. , already exhibits the opening above, just as the Hebrew  does, compared with the Greek . So, too, the English often write a capital *O* without joining the circle at the top. To these considerations may be added the fact that the Hebrew alphabet, which ended with a *T*, contains no other equivalent for the Greek *τ*: and again the Etruscans had but one character *V*, without any *O*.”

Now, I think that the identity of the Etruscan *U* with the Hebrew *Ayn*, *form for form*, is beyond question.

If so, it may be doubted whether the current expressions of the differences between the Etruscan and Greek alphabets are strictly accurate. It may be doubted whether we may correctly say that the Etruscans had no equivalent to the Greek *Omikron*. They may easily have had no such *sound*. Whether, however, it is equally accurate to say that they had no such *letter*, is another matter. They certainly had a sign that originated out of the Hebrew *Ayn*; and this was what the Greeks had also. Hence, if I were writing on the antiquities of the Etruscan alphabet, I would rather, than say that they had no equivalent to the Greek *o*, write that they had such an equivalent, but that they sounded it somewhat differently (*i. e.* as *u*), and wrote it in a modified form, *i. e.* open at the top, and with an angle at the bottom, instead of making it circular (*V* as opposed to *O*).

If so, the Etruscan alphabet ends at *t*, and has no gap between the equivalents of *Samekh* (*Xi*) and *Pe* (*Pi*)—at least *in its earliest stage*. At a later period, when Roman influences may have acted on it, the case was, perhaps, different.

And this leads to the hypothetical explanation of the origin of *u*; which is as follows:—

a. It was no invention of any Greek, but an original constituent of the early Phœnicoid alphabet, in which, *form for form, and place for place*, it represented *Ayn*.

b. But this it did in some peculiar dialect wherein *o* was sounded as *u*—a dialect which, *pro tanto*, agreed with the Etruscan, but which was not Etruscan, nor yet (necessarily) the dialect from which the Etruscans took their alphabet.

c. The form of this equivalent of *Ayn* was angular rather than circular. Meanwhile,—

d. In *another* dialect wherein *o* retained its natural sound, the equivalent to *Ayn* was, in *form*, circular rather than angular, and its sound that of the Greek *Omikron*.

Hence, there were (by hypothesis) two Greek dialects that adopted the Phœnician alphabet, one representing, by the equivalent to *Ayn*, the sound of *o* rather than that of *u*, the other that of *u* rather than *o*.

Call these dialects *U* and *O*. In dialect *O* is it found that a

new sign is wanting, a sign for a sound not identical with *o*, but allied to it; viz. that of *u* (whether sounded as in Italian or as in French). Such being the case, recourse is had to the allied dialect (*U*), which supplies the sign that afterwards takes the name *Upsilon*.

Such is the author's hypothesis respecting the evolution of the Greek *Upsilon* and its equivalents—a hypothesis which arises out of the necessity of accounting for two antagonistic facts, viz. its similarity in form to the Hebrew *Ayn*, and its dissimilarity of power, place, and name. The importance of the investigation of the origin of the letter itself becomes apparent when we consider the number of forms that it has given rise to. Out of the Greek *Upsilon* have grown the English *u*, *v*, *w*, and *y*; out of the Hebrew *Ayn* have grown not only *u*, *v*, *w*, and *y*, but *o* also.

Returning to the more general questions connected with the Etruscan alphabet, we find that (to go no further into the list of its deficiencies) it was poorer than the Greek by the signs for *b* and *d*. Wanting these, did it want *g* (as in *gun*) also? We should ask this question. As *b* is to *p*, as *v* to *f*, as *d* to *t*, as *z* to *s*, so is *g* to *k*. With five, then, of the flat sounds being absent, it is by no means unlikely that the sixth was absent also. If so, there should be no Etruscan equivalent to *Gimel* or *Gamma*. But such is not the case. There is one. But, perhaps, this was sounded as *Kaf* or *Kappa*; just as *Vau* was sounded, not as *v*, but as *f*. There is, however, a sign for *Kaf*, or *Kappa*, as well; and this sign engenders a difficulty. It is a fact against the doctrine that the Etruscan equivalent to *Gimel* or *Gamma* = *k*. If it did, what was the use of *Kappa*? I think that this difficulty is got over by supposing that the Etruscan equivalent to *Kappa* was no ordinary *k*, but some guttural variation of it. If so, the original suggestion may stand, viz. that the third letter of the Etruscan alphabet was the sign for *k*. Still there is a complication. There is a sign for the Greek *Khi*, and this, unless either a superfluity or a mere Greek interpolation, was a guttural *k*—such a *k* as *Kappa* is supposed to have represented. I think, however, that this is an interpolation.

If this be the case, there are no difficulties in the current and

generally-admitted doctrine that the *Gamma* of the Greeks, with its sound of the *g* in *gun*, was sounded in Etruscan as *k*.

But as *k* is neither more nor less than the *c* in *cat*, we may say that it is to the Etruscan that we trace the origin of that letter, a letter of which the history is remarkable and complex. First, there grows a *k* out of *g*; and then this *k* becomes, in certain conditions, *s*.

How, however, came its *form*? The remarks in pp. 81—84 explain this. The original Γ underwent two changes—one in respect to outline, and one in respect to direction. It lost its angle and became a curve. It faced the right hand instead of the left. So arose the third letter of the alphabet, which in the modern language, is more *s* than *k*, and more *k* than *g*. Still it was out of a *Gamma* that it was evolved.

Let us now repeat a previous question, useful though hypothetical. Supposing the English to have been taken direct from the Etruscan, what would have been its character, or (limiting the question for convenience sake) what would have been its chief peculiarities?

There would have been nothing to spell such words as *not* and *note* with—nothing for such words as *bat*, *date*, *vane*, *zany*, or *gun*—no *b*, no *d*, no *v*, no *z*, no *g*. Besides this, *K* would be the second letter in the alphabet, which would run *A*, *K*, *E*, *F*, &c., instead of *A*, *B*, *C*, *D*, *E*, *V*, &c. Now, this order, though avoided in one respect, is approached in another. Unlike the Etruscans, we have *B* in the second, and *D* in the fourth place; but, like them, we have *F* instead of *V*, and more important still, we have a sound which originated in that of *K* in the third place—viz. the letter *c*.

§ 316. One of the chief objects of the present notices is to show the extent to which many of the facts connected with the modern orthographies are anything but novelties. On the contrary, the greater part of the principles that are exhibited in our orthographic expedients and in other portions of our orthography, are as old as the Greek stage of the alphabet. Thus—

1. *The expression of the so-called aspiration of a letter by the addition of the letter h was Greek.*—That it was Italian is well

known; but that it was Greek also is often overlooked. Nevertheless, in the older inscriptions, KH and ΠH stand for what was afterwards X and Φ, just as they do in the Latin and many subsequent alphabets.

I find no notice, however, of the *th* in *thin* being expressed by TH; as analogy suggests. The reason for this is clear. It lies in the fact of there already being the simple single sign of Θ (*theta*).

Now the combinations KH, and ΠH, prove one of two points; either that the orthographic expedient of spelling the simple single sound of the *ch* in *loch* (*Scotch*), and the *ph* in *philosophy*, by means of a combination of two letters, is of such antiquity as to go back to the earlier epochs of the alphabet, or, that the sounds in question are derivatives from the powers of the *kh* and *ph*, in *ink-horn* (*inkh-orn*), and *hap-hazard* (*haph-azard*). In the former, there has been an incorrect and conventional mode of spelling from the beginning; in the latter, the method, once correct, has, by subsequent change, become inaccurate. I have no hesitation in committing myself to the former of these two doctrines.

2. *The expression of the shortness of a vowel by the reduplication of the following consonant* (an orthographic expedient already noticed) *is Greek*.—This we infer from such words as κορύσσω, θαλάσσα (*koryssó, thalassa*), &c.; words which suggest the same kind of alternative as the one suggested by the combinations KH, ΠH, viz. the fact of either there having been a conventional mode of spelling at a very early date, or a natural one with subsequent change. The former is what I hold; *not* holding that the σσ (*ss*) in θαλάσσα (*thalassa*), &c. was ever sounded as a true double *s*.

3. Do the orthographic expedients for denoting the *longness* of vowels go back to the Greek period? Of the reduplication of the same vowel (as the *e* in *feet*), I remember no instances; although I should not be surprised to find them. Of the Greek diphthongs the list was a long one. Without going minutely into the criticism of it, I think that some of them at some stage of the language were sounded as simple single vowels. Cicero, for instance, tells us that *binī* and βινει were pronounced alike; in other words, that ει Greek = *i*

Latin. Whichever way we take this statement, we get a simple single letter, and a combination of two letters sounded alike. Whether, however, this identity belonged to the earliest stage of the alphabet is uncertain.

The conditions of the Greek alphabet, as applied to the expression of the difference between the long and short vowels, were very peculiar—very peculiar, and by no means simple. Between two pairs of vowel sounds the differentiation was an easy matter. It was an easy matter in the case of the *e* in *feet* as opposed to the *e* in *fen*; and it was an easy matter in the case of the *o* in *note* as opposed to the *o* in *not*. In each of these cases there was a separate single sign for the separate single sounds of ϵ and η , o and ω .

What, however, was to be done with *a*, *ι*, and *υ*—sometimes long, sometimes short? At the first view, the answer seems simple. Express by some means or other (natural or conventional, as the case may be,) one of the two powers—either the longness of the vowel in question or its shortness, and with this be satisfied. All that is not long will be short, and *vice versa*. Hence one sign will suffice; its presence indicating one quality, its absence another. This is what we do with our accents, and this is all we need to do.

But the Greeks could only do this by the adoption of just that one orthographic expedient which they least admitted, viz. the *reduplication* of the vowel (*e* as in *feet*). I say that they eschewed this mode of expression. Had they not done so, the equivalents to η and ω (as compared with ϵ and o) would, in the cases of *a*, *ι*, and *υ*, have been *aa*, *ιι*, and *υυ*. This might have been carried consistently throughout the language, with only one inconvenience attending, the inconvenience already noticed. When the real sounds of $a + a$, $\iota + \iota$, or $\upsilon + \upsilon$ occurred, there would be no mode of expressing them.

I say that it was only by the adoption of this expedient that the Greeks could express the longness or shortness of their vowels by *one* method.

To understand this, let us look at the other alternatives.

Let us first ask what would have been the effects of what we may call the *diphthongal* system, the system by which the $\epsilon\iota = i$ (*bini* and $\beta\iota\nu\epsilon\iota$).

Upon what principle is this combination formed?

It is formed upon the principle which gives to *ι* a semi-vowel power—*i. e.* which considers its power to be that of the *y* in *yet*, rather than the *i* in *i-et*. If it were not so, there would be two vowels, and the combination would be dissyllabic.

This is as much as we can say at present; since notice must be taken of another combination—*ov* or *s*. It is safe to say that this stands in the same relation to *υ* that *ελ* does to *ι*, being its long sound. And—

That it stands in the same relation to *ο* that *ελ* does to *ε* is evident.

Again—the relations of the vowel *υ* to the semi-vowel *w* (as in *wet*) are those of *i* to *y*. Hence—

In the combination *ov* the latter letter is a semi-vowel, rather than a vowel, in power. If it were not so, the combination would be dissyllabic.

Now what is the function of this semi-vowel element—an element which may express one of two things, the quality of the sound or its quantity?

If the combination *ov* be a long sound of *υ*, which of the two letters denotes the longness and which represents the vowel?

Or—supposing we were to change the principle of representation, and instead of using a letter we were to denote the property of longness by some mark (say ' or ~), which of the letters should we eject, and which should we keep? Which would stand as it was, and which would be replaced by our mark? Should we write *ό* (or *ō*), or *ύ* (or *ū*)?

The latter. If the previous view be correct that *ov* is the long power of *υ*, the quality is represented by the latter, the quantity by the former, letter.

The same applies to *ελ*.

So much for one view of these combinations. There is another which may easily be anticipated. According to this, *ε* and *ο* express the quality, and *ι* and *υ* the quantity; so that *ελ* is *ε*, and *ov* is *ο* lengthened by the addition of the semi-vowels *y* and *w*.

It is not necessary, in a work like the present, to go into

the criticism of these two doctrines. The latter, however, is that of the writer.

The real point of importance is, the inapplicability of *either* principle to *a*.

Affix *ι* to *a* and you have the combination *αι*.

Affix *υ* to *a* and you have the combination *αυ*.

Now, however conveniently, $\epsilon\iota = \bar{i}$, or $\omicron\upsilon = \bar{u}$, neither *αι* nor *αυ* conveniently $= \bar{a}$, inasmuch as they had already their own proper function of expressing something else. Whatever were the sounds of *αι* in *καιω*, or *αυ* in *κανσω*, there were not those that stood in the same relation to *a*, as *ει* did to *ι*, and *ου* to *υ*.

To recapitulate—we have called the principle that gives us *ει* and *ου* the *diphthongal* principle, and have shown that it could not be applied to all the three vowels consistently and steadily throughout.

Hence—in the case of the two alternatives alluded to, the Greeks were debarred from the first. They could *not* express the long vowels by a certain uniform method, and leave the reader to discover the short ones for himself on the principle that whatever was not long was short.

But could they not reverse this process, and by steadily and consistently showing when a vowel was short, leave the reader to find out the long ones?

They could not. Why not?

The orthographic expedient by which we express the shortness of a vowel by doubling the consonant that follows, is no novelty. On the contrary, it has been specially stated that it was to be found so early as the Greek stage of the alphabet. If so, why not act upon it? Why not spell *all* words wherein the *a* was sounded as in *θαλασσα* (*thalassa*), the *ι* as in *περδίκκας* (*Perdikkas*), or the *υ* as in *κορύσσω* (*koryssō*) with two *s*'s, or two *k*'s, &c.? If this be done, the long sounds may be left to themselves, whatever is not short being long. The Swedish orthography goes largely on this principle, and a very fair orthography it is. Why could not the early Greeks have done the same? They were prevented by their prosody. Unfortunately for the Greek orthography, the same reduplication of the consonant that *shortened the vowel lengthened the syllable*.

The Greeks, then, could not be consistent in the representation of the longness and the shortness of their vowels ; and being unable to be consistent, had recourse to two principles—

a. Sometimes, the *longness* of a syllable was shown by spelling it as a diphthong ; and—

b. Sometimes, the *shortness* of a syllable was shown by doubling the consonant that concluded it.

Both these methods are English, inasmuch as we not only write such combinations as *oe*, &c., to show that a vowel is long, but we also write such combinations as *ock* (*okk*), &c., to show that a vowel is short. This has been stated already. The antiquity of the practice is stated now.

§ 317. *The Etymological Principle,—how far was it Greek ?* —That the greater part of our chief orthographic expedients are anything but novelties has been shown ; for it has been shown that they can be traced up to the earliest period of our alphabetic history. How far is this the case with the Etymological principle ? Did the Romans recognise it ? Yes. Did the Greeks ? No. Such is our answer ; affirmative to the one question, negative to the other. Nor is it difficult to find the reason for the difference. The Roman literature began sometimes to be affected by Greek influences, and Greek words at an early period found their way into the Latin language.

Now between the Greek and the Phœnician there was no such close literary contact, no great influence, no great borrowing of words ; besides which the difference between the alphabets was greater than that between the Roman and the Greek. Neither Greeks nor Romans paid much attention to the study of the languages of the countries with which they came in contact ; indeed, they despised them as *barbarous*. Of the two, however, the Romans paid the most. They studied the Greeks, and kept up a connection with their literature. The Greeks, on the other hand, when they had got what they wanted, in the shape of an alphabet, from the East, seem to have done with their instructors in the art of writing, to have dispensed with them entirely, to have distanced them in the race of Literature, and to have ignored all subsequent influences. Hence, if they *did* borrow a word from Asia, they took no more pains to keep up for it its Asiatic character, than we do

to indicate by the outward and visible sign of a peculiar orthography the Chinese, or Indian origin of such words as *tea*, or *shawl*.

The Greeks, then, ignored the etymological principle in the case of words of foreign origin. The Greeks ignored, but the Romans recognised, it; so that it is to the Roman period (and no further) that we can trace it.

Did the Greeks ignore the etymological principle *in toto*, *i.e.* in the spelling of words wherein one sound was changed for another according to the rules of their own grammar? Thus—if the present tense of a word was *tup*, and the preterite *tuf*, how would they spell the latter? Would they concoct any means for retaining the original letter *p* (or some part thereof) in the derivative form, in order to show the connection? *We* do it. So do many others. But did the Greeks? No. If one sound was changed into another, they took the change as they found it, and expressed it accordingly. Thus, one form of *τύπτω* (*typto*), was written *τέτυφα* (*tetyfa*), another *ἔτυφθην* (*etyfþén*). They might, however, have written *τύπτω*, *τέτυπ'α*, and *ετύπ'τ'ην*—by which process the etymological connection between the *π'* and *τ'* on the one side, and the *π* and *τ* on the other, would have been all the clearer. Nevertheless, the Greeks did nothing of the kind, and they were wise in not doing it. As languages get modern they tend toward the contrary extreme, and so far over-do their etymologies as to conceal difference in order to exhibit likeness—a proceeding generally unnecessary, rarely successful, always and essentially untrue.

The general features, then, of our orthography, are as old as the Greek period. The most important details we get from—

§ 318. *The Roman*.—Here we begin with the notices of such particular letters as claim attention; first of which comes—

C, the third letter of the Roman alphabet as it is of our own; but not the third of the Greek, nor yet the third of the Hebrew. The chief points of its history have already been given; the change, in power, from *g* to *k*, being Etruscan. Now, without saying that the Romans took their alphabet exclusively from the Etruscan, I hold that they did so as far

as the letter *c* is concerned ; in other words, I doubt whether the Romans would ever have given it its modern power if it had not been for the Etruscans having done so before them, in their neighbourhood. But the Etruscans did so because the nature of their language (whose sound-system wanted *b*, *g*, and *d*) suggested it. Why do I indicate this ? I do it for the sake of showing how little there is of what is *arbitrary* in the structure of the alphabet ; which has grown after the fashion of a tree, rather than been built up after the manner of a house.

“ This letter,” writes Professor Key, “ is derived from the Latin alphabet, in which it first appears. But even in that alphabet it originally possessed the power of *g*, as pronounced in *goose*. Thus the Roman proper names *Caius* and *Cneius*, which retained this sound, are correctly represented in the Greek character by Γαῖος and Γνηῖος ; and the Duilian inscription, the orthography of which, however, seems to belong to a later date than the events celebrated in it, presents *maces-tratus*, *leciones*, *pucnandod*, *ecfociont*, in the place of the modern forms, *magistratus*, *legiones*, *pugnando*, *ecfugiunt*. Indeed the poet Ausonius expressly states that C once performed the duty of G ; *Gammæ vice functa prius C*. (See also Festus, *vv. Prodigia, Orcum*.) This medial pronunciation corresponds with the power of the letters which occupy the third place in the Greek and Hebrew alphabets, *gamma* and *gimel* ; and the identity of the letters is confirmed by the similarity of the forms.

“ The letter *c* in English is pronounced as *s* before *i*, *e*, and *k* before *a*, *o*, *u*. This variety in the power of the letter seems difficult to account for ; but it may be observed that *i*, *e* belong to one end of the vowel series, *a*, *o*, *u* to the other ; and it is further to be noticed that the vowels *i* and *e*, when they precede vowels, have a power approaching to that of *y* in *youth*, and that if, in addition to this, *c* or *g* precede, there often results a sound like that at the beginning of the words *church* and *John*, and this sound of *ch* is not very different from a sibilant. The vowels *i* and *e* produce a similar sound when preceded by a *d* or *t* and followed as before by a vowel. Thus from *ration* the Italians have obtained *ragione* ; and from *radio*, *raggio* ; from *Diana* the rustics of ancient Italy made *Jana*. These considerations are perhaps supported by the employment of the little mark called *cedilla* in the French language, which is used to denote that *c* is to be pronounced as an *s* even before the other vowels, as *ça* ; for the mark appears to have been originally an *i*.”

In this extract, the statement that *c* originally possessed the power of the *g* in *goose* requires qualification. As the sentence stands, it looks as if *all* the old *c*'s of the Latin language were once sounded as *g*'s, or, at any rate, that the normal and primary power of the letter was that of *G*, that of *C* being derivative, secondary, aberrant, and exceptional.

Of course, in the *Greek* and *Phœnician*, all of what was afterwards *C* was, originally, *G*. In the *Latin*, however, I find no reason for believing that the sound of *G* was the older. On the contrary, I believe that that of *C* was. How came it, then, ever to be sounded as *G*?

I imagine that the same Etruscan influence which gave the third letter with its peculiar power to the Roman alphabet, also determined either the non-adoption or the non-invention of any representative of the sound of *G*—*in the first instance, at least*. Yet as this sound of *G* was Roman, the sign that should indicate it was necessary. In due course of time it came into existence. Previous, however, to its development, I hold that *C* did double duty—partly as *C*, and partly as *G*—primarily, however, as the former, and not as the latter, letter.

Neither do I deny that at a period thus early its third power of *s* (or some modification of *s*) may have existed.

I cannot, however, think that at the time when *legio* and *pugno* were spelt *lecio* and *pucno*, that such a word as *canis* was either pronounced *ganis*, or spelt *kanis*—admitting, however, the possibility of the latter alternative.

F.—The history of this letter is given in the sketch of the Etruscan stage. It arose out of *Vau*. But what if the sound of *Vau* (*v*) existed in the language as well? A difficulty would arise. Either a new sign must be developed to represent it, or an orthographic expedient must be resorted to. This bears on the history of our letter *v*—now at the end, once at the beginning, of the alphabet.

I see in this modification of the power of *Vau* a confirmation of the views already expressed concerning the influence of the Etruscan alphabet on the Latin. Why should the Romans change the power of either *Gamma* or *Vau*, when they had the sounds of both *G* and *V*? *A fortiori*, why

change both? If we look at the sound-system of the language, the alteration is pre-eminently gratuitous. But it is not gratuitous if we look at the sound-system of the Etruscans, and, along with that, the extent to which the Romans borrowed from Etruria.

"*G*.—This letter is derived to us from the Latin alphabet, in which it first appears. In the Greek alphabet its place is supplied by *zeta*. If, as seems probable, the sound of this Greek letter was the same as the consonantal sound at the beginning of the word *judge*, it may perhaps be inferred that the hissing sound now given to the letter *g* existed already in some dialect of ancient Italy. The sound at any rate is familiar to the modern Italian. The sound of the letter *g* in the English language is two-fold. Before *a*, *o*, and *u*, and occasionally before *i* and *e*, it is the medial letter of the guttural order. The other sound, which it possesses only before *i* and *e*, is one of the medials of the sibilant series, and is also represented by the letter *j* as pronounced by the English. The sibilant sound is written in Italian by two letters *gi*, as *Giacomo*, *Jacob*, or by *gg*, as *oggi*, to-day. The two-fold nature of the sound corresponds to the double sound of the letter *c*, which is sometimes a *k*, sometimes an *s*."—KEY'S *Alphabet*, p. 63.

A great deal of what applies to *C* applies to *G* also; and the history of the two letters is closely connected; indeed the histories of *C*, *G*, and *K* may be said to be complementary to each other.

Add to this that the histories of *Zeta* and *Vau* are, notwithstanding certain details, alike. Each was taken into the Latin alphabets from the Phœnician, either directly or indirectly. Each was changed in power. Each reappears—the one as *v*, the other as *z*, and each at the end of the alphabet.

Place for place, however, and sign for sign, we must remember that *F* is *V*; and also we must remember that, place for place and sign for sign, *G* is *Z*.

That the sibilant power of *G* ($=dzh$) is of the antiquity ascribed to it by Professor Key is probable. If so, the double power of *g* (as in *gun* and *gibbet* $=dzhibbet$) is no novelty.

Neither (if the view concerning *c* be correct) is the double power of that letter (as in *cat* and *city* $=sity$) a novelty.

H.—The effect of the Latin orthography upon this letter

was to fix it as the sign of the so-called aspirate. It was either this or something akin to it in the Phœnician. It was either this or something akin to it in the *Phenicoeid* Greek. But it was neither this nor anything very like it in the *later* Greek. In the *later* Greek it was a vowel, the aspirate being expressed by '. But as this ' is considered to have been but the left-hand half of H (F) in an abbreviated and rounded form, we may say that *both* its powers were preserved in the Greek—both its powers and half its form. The Latin language, by ignoring the power to which the Greeks gave the greater prominence, fixed (as has been already stated) the power of *H* as an aspirate.

But (as has also been stated) it was not the Latins who devised the notion that such combinations as *PH* and *TH=F* and the sound of the *th* in *thin*. This had been excogitated by the Greeks during the time that *Eta* was used as *H*.

A remark of Professor Key's upon the *name* of this letter (the word *aitch*) now finds place. He thinks that it was originally "*ech*, with the vowel prefixed, as *en*, *ef*, *el*, &c." (*Alphabet*, p. 66.)

Now I doubt this. I think that the *ch* (*tsh*) represents no *k* but a *t*, *i. e.* the *t* in *Eta* or *Heth*.

The equivalent to the Greek Theta, Hebrew Teth.—The Latins having no sound for which this sign was wanted never took it up into their alphabet; and hence, our alphabet runs *H, I*, instead of *H, Th, I* (*Eta, Theta, Iota*, or *Heth, Teth, Yod*.)

The last remark upon the *H*, a remark concerning the word *aitch*, was upon the question of *name*.

The present remark on the absence of the equivalent to *Theta* is upon a question of *order*.

Both demand our attention.

J is but a modification of *I*—the original power being uncertain, as is the date of its evolution.

"*J* in the English language has a sibilant sound, closely connected with that of the syllable *di* before a vowel. It has a similar, though not the same, sound in the French tongue; but in German it is pronounced altogether as our *y* before a vowel. What its pronunciation was in Latin may admit of dispute, for although it is generally laid down that its power with the Romans was the same as with the Ger-

mans, there is reason for thinking that our own sound of the letter was not unknown to the ancient inhabitants of Italy. The name of Jupiter was undoubtedly written originally Diupiter, so Janus was at first Dianus, just as the goddess Diana was called by the rustics Jana. The argument might be strengthened by comparing the Latin *jungo* with the Greek ζευγνυμι, Jupiter with Ζευ πατερ, &c., and also by referring to the modern Italian forms, *giogo*, *giovare*, *giovenco*, *giovane*, &c. There is no absurdity in supposing that two pronunciations may have co-existed in the same country. As to the form of the letter *j*, it was originally identical with that of *i*, and the distinction between them is of recent date. Exactly in the same way among the numerals used in medical prescriptions, it is the practice to write the last symbol for unity with a longer stroke, *vj. vij. viij.*”—KEY’S *Alphabet*, p. 71.

K.—It is only in the later Latin that *K* is absent from the alphabet. The “old inscriptions of the language offer abundant examples of *K*, which in fact began to disappear, just as *Y* and *Z* came into use.”—KEY, p. 44. Again—

“The following are some among the Latin words in which the letter *k* is found in inscriptions : Kaeso, Kaia, kalator, kalendae, kandidatus, Kaninius, kanus, kapitolium, kaput, karcer, karitas, Karmenta, Kartago, karus, kasa, Kastor, kasus, kastra, and arka, dedikare, evokare, iudikare, Parka, Volkanus.”

This early use of *K*, to a certain extent, invalidates the doctrine laid down under *C*, viz. that that letter was *not* originally *G*. Nevertheless, I hold that the facts on the other side preponderate.

The equivalent to Samekh.—This was neither taken up by the Latins nor wanted. Hence, *x* has no place in their earlier alphabet. When it appears in their later, it takes its place at the end.

O.—The presence of this letter in the Latin alphabet is against its *exclusive* origin from the Etruscan, an origin which is not claimed. All that is claimed is a large amount of Etruscan influence, as shown in the cases of *C* and *V*.

The equivalent to Tsadi.—Neither taken in nor wanted.

These omissions make our alphabet run *N, O, P, Q, R*, rather than *N, X, O, P, TS, Q*, as the Hebrew does.

Q has already been noticed. It was kept in the Latin, though in the Greek it was allowed to become obsolete.

U.—How this is supposed to have grown out of *Ayn* has been stated. Out of *U* grew *V*, *i.e.* the semi-vowel sound grew out of the vowel, not *vice versa*. Such is the genesis of the power.

That of the *form* is different. Here, the semi-vowel form, or the angular one, is the older.

Hence, in one sense (*i.e.* in respect to its *power*) *V* grew out of *U*, whereas, in another sense (*i.e.* in respect to its *form*), *U* grew out of *V*.

W (as is well known) has originated since the Latin period.

X.—This letter, “to an Englishman, is the representative of what might as well be denoted by the two consonants *ks*. But in the Greek alphabet it was merely a guttural aspirate, equivalent probably to the German *ch*. The cause of this change in the power of the symbol appears to admit of the following explanation:—Before the employment by the Greeks of their character ξ or ξ , it was their common custom to represent this sound by $X\Sigma$, as may be seen in Boeckh’s inscriptions, rather than by $K\Sigma$, of which there exist, however, a few examples, as in the so-called Nanian inscription. Now the Romans copied this Greek practice, and we consequently find in Latin inscriptions such forms as *MAXSVMVS*, *PROXSVMVS*, &c. (See the Index of Marini’s *Fratelli Arvali*.) So again coins give us the proper name *AXSIVS*, where the later orthography would have been *AXIVS*; and even existing manuscripts still bear traces of this orthography. Thus the Medicean MS. of Virgil has *EXSESA* (*Aen.* viii. 418), *EXSVIT* (*Aen.* viii. 567). But the Romans, being generally averse to the aspirated letters (*h* itself, though written, seems not to have been pronounced by them), had little or no occasion for the character *x* except in this combination with an *s*.”

The author proceeds—

“The letter *X* was the last in the Roman alphabet, neither *Y* nor *Z* belonging to it, although the majority of Latin grammars include them. On reflection, however, it will be admitted that the words in which those two letters occur are not really part of the Latin language, but borrowed from the Greek, as *zephyrus*, *zona*; or from some Eastern source, as *gaza*. Such forms as *lachryma*, *hyems*, *sylva*, are simply errors of modern editors. The Romans themselves wrote *lacruma* or *lacrima*, *hiems*, or rather *hiemps*, and *silva*.”

Having now got through the details of the Latin alphabet, we may ask what principles the Romans recognised in the accommodation of the Greek letters to their own language?

There was the ejection of such letters as were not wanted. Thus it was that *theta*, *kappa* (*c* being equivalent to *k*), and the fifteenth letter, were ejected, while ψ and χ were never admitted. In after-times the fifteenth letter (now *xi*) was restored, for the same reason that *z* was restored, both being placed at the end of the alphabet.

2. The power of the retained letters was modified. Hence the sixth letter took the sound, not of *v*, but of *f*, and the eighth that of *h*.

Beyond this the Romans made but slight alterations. By letting *kappa* become obsolete they did mischief, as they did by changing the power of *c*. The representation of ϕ by *ph*, and of θ by *th*, was erroneous. The retention of *x* and *q* was unnecessary. *V* and *j*, two letters whereby the alphabet was really enriched, were mere modifications of *u* and *i* respectively.

It may now be seen that with a language containing such sounds as the *th* in *thin* and *thine*, and the *ch* in the German *auch*, it is to their advantage to derive their alphabet from the Greek; whilst, with a language containing such sounds as *h* and *v*, it is to their advantage to derive it from the Latin.

3. The practice of the Romans of writing from left to right, settled the question of direction for all the western nations; none of whom write from right to left. They would not indeed have done this had they taken their alphabets from the later Greeks. They *would*, however, have done so had they taken them from the earlier Greek, the Etruscan, or the Phœnician itself.

4. The practice of the Romans of calling the letters by their powers, rather than their names, *i. e.* of saying *a* and *bee*, rather than *alfa* and *bêta*, has been adopted by all the other nations of Western Europe. *Aitch*, however, as aforesaid, is probably *Eta* (*heth*); whilst *Zed* is certainly *Zeta*—name for name.

This, indeed, is the greatest innovation referable to the Roman period; the chief orthographic expedients, such as the use of the *h* in the so-called aspirates, the diphthongal expression of the

longness of a vowel, and the doubling of the following consonant to express its shortness, being as much Greek as Latin.

The particular letter from which the most important consequences have flowed, is *k*—and these have followed, not because of its adoption by the Latins, but on account of its having been dropped out of their alphabet. All the modern countries whose languages are derived from the Latin are unwilling to use this sign, and eschew it as much as possible. The Italian has nothing to say to it, but eliminates it from his alphabet; the Spaniard, the Portuguese, and the Frenchman do the same. The Wallachians and Moldavians, whose language is derived from the Roman of the time of Trajan, use a Slavonic alphabet, and as this is of Greek origin, the equivalent to *kappa* is retained.

More than this—one language of even German origin so allows its orthography to be modified by Latin precedents, and by the example of the nations whose languages are derived from the Latin, as to depart from the practice of the allied tongues of Germany, Holland, and Scandinavia, and, without absolutely ejecting *k*, never to use it where a *c* can be used instead of it. This language is our own. In Danish, Swedish, German, and Dutch, such words as *can*, and *come*, &c., &c., are spelt *kan-*, and *kom-*, &c., &c.

In the Anglo-Saxon period of our language this use of *c* was even more general than it is with us. It was used even before the small vowels, and in situations where (perhaps) it ran the chance of being sounded as a sibilant. Thus, what we spell *king* the Angles spelt *cyning*.

That the etymological principle was recognised by the Romans has already been stated. It was recognised by them; but it was recognised, in a far greater degree, by the nations whose languages and literatures were of Roman origin. The remarks upon the use of *c* and the disuse of *k* indicate this.

There is another principle the history of which I have not investigated; but which deserves attention. We may call it the principle of *differentiation*, or, to borrow a phrase from the Latin grammarians, the *ob differentiam* principle.

Let two words differ in meaning, but be sounded alike. A critic in the language wherein they occur may consider it

necessary to represent this difference in the spelling. In such a case he would devise one combination of letters for the word in one sense, and another for the word in another. Let the words *lone* and *loan* explain this principle of differentiation.

How old is it? It is certainly English. Was it also Latin? Was it Greek? The Greeks recognised it, but not to any great extent. But the Greeks had, over and above their letters, a system of accents as well. Now these accents they used as means of differentiation, and, so doing, expressed to the eye differences which the ear did not recognise, and which had had no existence in the language as it was spoken. The Romans, on the other hand, who had no accents in current use, could only differentiate their words by changing the combination of letters by which they were represented. Hence, we may say that, if the Greeks recognised the principle of differentiation, it was the Romans who brought it to bear upon the spelling of words—*spelling* meaning the combination of letters.

§ 319. *The German period.*—It was from the classical alphabets that the German were derived—*classical* meaning *Latin and Greek*, collectively.

This mode of expressing ourselves is necessary; inasmuch as it was from neither the one nor the other of these languages *exclusively* that the German alphabets were derived. Nor is this double origin difficult to explain. The Goths of Mœsia had moved so far eastwards, before they became a Christian and lettered nation, that their area was conterminous with that of the Greek language of Byzantium as well as that of the Latin of Italy.

Let us say, then, that whilst the *Western* German alphabets were Latin, the *Eastern* German alphabets were Latin and Greek as well.

This intermixture of Latin and Greek influences is visible in the alphabet of the Germans just noticed, viz. :—

The Mæso-Gothic Alphabet.—The form and order of the letters may be seen in Hickes' "Thesaurus" and in Lye's "Grammar." With the Greek they agree in the following particulars :—

1. In the sound of the third letter being not that of κ (*c*), but of the *g* in *gun*.

2. In retaining *kappa* and *khi*.

3. In expressing the simple single sound of *th* by a simple single sign. This sign, however, has neither the shape nor the alphabetical position of the Greek *theta*.

With the Latin they agree, 1, in possessing letters equivalent to *h*, *q*, *y*.

2. In placing *z* at the end of the alphabet.

The Mæso-Gothic alphabet seems to have been formed on sound principles, and on principles sufficiently bold. Neither was its application traversed by etymological views.

§ 320. *The Angle Alphabet*.—I hold that the particular Germans from whom the Angles took their alphabet were the Franks.

What were the chief peculiarities of the Angle sound-system?

It contained—

1. The *th* in *thin*.—A sign in Greek (θ), but none in Latin.

2. The *th* in *thine*.—A sign neither in Greek nor Latin.

3. The *ch* in the German *auch*.—A sign in Greek (χ), but none in Latin.

4. The flat sound of the same, or the probable sound of the *h* in *purh*, *leoht*, &c., Anglo-Saxon.—A sign neither in Greek nor Latin.

5. The *sh* in *shine*.—A sign neither in Greek nor Latin.

6. The *z* in *azure*.—A sign neither in Greek nor Latin.

7. The *ch* in *chest*.—A sign neither in Greek nor Latin, unless we suppose that at the time when the Anglo-Saxon alphabet was formed, the Latin *c* in words like *civitas* had the power, which it has in the present Italian, of *ch*.

8. The *j* in *jest*.—A sign neither in Greek nor Latin, unless we admit the same supposition in respect to *g*, that has been indicated in respect to *c*.

9. The sound of the *kj* in the Norwegian *kjenner*; viz. that (thereabouts) of *ksh*.—A sign neither in Latin nor Greek.

10. The English sound of *w*.—A sign neither in Latin nor Greek.

11. The sound of the German *ü*, Danish *y*.—No sign in Latin, probably one in Greek, viz. *v*.

12. Signs for distinguishing the long and short powers of ϵ and η , o and ω .—Wanting in Latin, but existing in Greek.

In all these points the classical alphabets (one or both) were deficient. To make up for their insufficiency one of two things was necessary—either to coin new letters, or to use conventional combinations of the old.

In the Anglo-Saxon alphabet (derived from the Latin) we have the following features:—

1. *C* used to the exclusion of *k*.
2. The absence of the letter *j*, either with the power of *y*, as in German, of *zh*, as in French, or of *dzh*, as in English.
3. The absence of *q*; a useful omission, *cw* serving instead.
4. The absence of *v*; *u*, either single or double, being used instead.
5. The use of *y* as a vowel, and of *e* as *y*.
6. The absence of *z*.
7. Use of *uu*, as *w*, or *v* in *Old Saxon*.
8. The use, in certain conditions, of *f* for *v*.
9. The presence of the simple single signs $\mathfrak{p}$ and $\mathfrak{ð}$, for the *th* in *thin*, and the *th* in *thine*, these being introduced as new signs.

“*Literam T* pronunciatur, si spiritus pinguius exeat, et quasi per foramen; formatur Graecorum θ ; Hebraeorum *Thau* raphatum; Arabum *The*: hoc est Anglorum *th* in vocibus *thigh*, femur; *thin*, tenuis; *thing*, res; *thought*, cogitatio; *throng*, caterva, &c.

“Anglo-Saxones olim scribebant hac nota $\mathfrak{p}$ quam *Spinam* vocabant. Cambro-Britanni per *th* semper scribunt.”

“*Literam D* pronunciatur, si spiritus erumpat modo pinguiori, et quasi per foramen, formatur Arabum *Dhal*; Hebraeorum *Daleth* raphatum; Hispanorum *D* mollius, qualiter nempe proferri solet ea litera in medio et fine vocabulorum, ut *Majestad*, *Trinidad*, &c.

“Hunc sonum Angli eodem prorsus modo scribunt quo sonum alium paulo supra nominatum, nempe per *th*, ut in vocibus *thy*, *thine*, tuus; *this*, hoc; *though*, quamvis; &c. Anglo-Saxones olim sonum illum per $\mathfrak{p}$, hunc vero per $\mathfrak{D}$, $\mathfrak{ð}$, scripsisse puto, prout ex eorum scriptis, liquet (quanquam et ipsi characteres illos non raro promiscue usurpabant):

“Sequentibus autem seculis Angli eundem characterem $\mathfrak{p}$ utrique sono adhibuerunt, qui paulatim degeneravit in characterem $\mathfrak{u}$, qui in libris quamplurimis manu-scriptis perpetuo conspicitur in iis vocabulis

quae nunc per *th* scribuntur : Atque hinc est quod mos olim invaluerit, qui etiam adhuc non raro retinetur, scribendi *y^e*, *y^t*, *y^u*, pro *the*, *that*, *thou*, &c. Cambro-Britanni sonum illum per *th*, hunc per *dd* perpetuo scribunt ; nisi quod aliqui melius scribi posse contendunt per *dh*, qui non tamen obtinuerunt ut mos olim receptus immutetur.

“ Nos autem (ut dictum est) utrumque sonum promiscue scribimus per *th*. Sed male quidem ; cum neuter eorum sit sonus compositus, sed plane simplex, a sonis literarum *t* et *d* eodem fere modo deflectentes quo *f* et *v* a sonis literarum *p* et *b*.”

I cannot say whether the Mæso-Gothic practice of expressing the sound of the Greek *θ* by a simple single sign did, or did not, help in the evolution of these two sounds.

The letter *w* was evolved out of *u*, being either an original improvement of the Anglo-Saxon orthographists, or a mode of expression borrowed from one of the allied languages of the Continent. Probably the latter was the case ; since we find the following passage in the Latin dedication of Otfrid’s “ Krist :”—“ Hujus enim linguæ barbaries, ut est inculta et indisciplinabilis, atque insueta capi regulari freno grammaticæ artis, sic etiam in multis dictis scriptu est difficilis propter literarum aut congeriem, aut incognitam sonoritatem. Nam interdum tria *u u u* ut puto quærit in sono ; priores duo consonantes, ut mihi videtur, tertium vocali sono manente.”

The Anglo-Saxon alphabet, although not originally meant to express a Gothic tongue at all, answered the purpose to which it was applied tolerably.

Change, however, went on ; and the orthography which suited the earlier Anglo-Saxon would not suit the later ; at any rate, it would not suit the language which had become, or was becoming, *English*, wherein the sounds for which the Latin alphabet had no equivalent signs increase. Thus there is at present—

1. The sound of the *sh* in *shine*.
2. The sound of the *z* in *azure*.

How are these to be expressed ? The rule has hitherto been to denote simple single sounds by simple single signs, and where such signs have no existence already, to *originate new ones*.

To *combine existing letters*, rather than to coin new ones,

has but been done rarely. The Latin substitution of the combination *th* for the simple single *θ*, was exceptionable. It was a precedent, however, which was generally followed.

It is this precedent which accounts for the absence of any letter in English, expressive of either of the sounds in question.

Furthermore, our alphabet has not only not increased in proportion to our sound-system, but it has *decreased*. The Anglo-Saxon *þ* = the *th* in *thin* and *ð* = the *th* in *thine*, have become obsolete. Hence, a difference in pronunciation, which our ancestors expressed, *we* overlook.

This leads us to—

§ 321. *The Anglo-Norman Alphabet*.—The Anglo-Saxon language was *Gothic*, the alphabet *Roman*.

The Anglo-Norman language was *Roman*, the alphabet *Roman* also.

The Anglo-Saxon took his speech from one source; his writing from another.

The Anglo-Norman took both from the same.

Between the Latin alphabet as applied to the Anglo-Saxon, and the Latin alphabet, as applied to the Norman-French, there are certain points of difference. In the first place, the sound-system of the languages (like the French) derived from the Latin, bore a greater resemblance to that of the Romans, than was to be found amongst the Gothic tongues. Secondly, the alphabets of the languages in point were more exclusively Latin. In the present French, Italian, Spanish, and Portuguese, there is an exclusion of the *k*. This is not the case with the Anglo-Norman. Like the Latins, the Anglo-Normans considered that the sound of the Greek *θ* was represented by *th*: not, however, having this sound in their language, they had no corresponding sign in their alphabet. The greatest mischief done by the Norman influence was the ejection from the English alphabet of *þ* and *ð*. In other respects the alphabet was improved. The letters *z*, *k*, *j*, were either imported or more currently recognised. The letter *y* took a semi-vowel power, having been previously represented by *e*, itself having the power of *i*. The mode of spelling the compound sibilant with *ch* was evolved. My notions concerning this mode of spelling are as follows:—At a given period the sound of *ce* in

ceaster, originally that of *ke*, had become, first, that of *ksh*, and, secondly, that of *tsh*; still it was spelt *ce*, the *e*, in the eyes of the Anglo-Saxons, having the power of *y*. In the eyes also of the Anglo-Saxons the compound sound of *ksh*, or *tsh*, would differ from that of *k* by the addition of *y*; this, it may be said, was the Anglo-Saxon view of the matter. The Anglo-Norman view was different. Modified by the part that, in the combination *th*, was played by the aspirate *h*, it was conceived by the Anglo-Normans, that *ksh*, or *tsh*, differed from *k*, not by the addition of *y* (expressed by *e*), but by that of *h*. Hence, the combination *ch* as sounded in *chest*. The same was the case with *sh*.

It is safe to say that in his adaptation of the alphabet of one language to the sound-system of another, the Angle allowed himself greater latitude, and acted with a more laudable boldness, than the Norman.

The *forms* of the Anglo-Saxon letters are as follows :—

ENGLISH.		ANGLO-SAXON.	
<i>Capital.</i>	<i>Small.</i>	<i>Capital.</i>	<i>Small.</i>
A	a	Æ	a
B	b	B	b
C	c	Ċ	c
D	d	D	ð
E	e	Ʒ	e
F	f	F	f
G	g	Ġ	g
H	h	h	h
I	i	I	i
L	l	L	l
M	m	ƿ	m
N	n	N	n
O	o	O	o
P	p	P	p
R	r	R	r
S	s	ƿ	s
T	t	T	t
U	u	U	u
W	w	W	w
X	x	X	x
Y	y	Y	y

A.—The line across the top of this letter in its capital form, is Old German as well as A. S.

F.—The Angle form for this letter appears in a MS. from continental Germany, to which a date as early as A.D. 700 has been assigned. It is one containing a portion of the text of Livy. A notice on the last page states that it belonged to Suitbert, Bishop of Duurstede, in the Netherlands. Now, Suitbert was the Apostle of the Frisians, and was made Bishop A.D. 693. The MS. is now in the Imperial Library at Vienna.

The more modern form, however, seems to have been in use at the same time—at least for small letters. In the case of capitals the Angle form is pretty general.

H.—The capital H is simply the small one with the upper part of its left limb truncated or cut off. The form is Old German as well as A. S.

M.—The Angle form in this is early German also. I occurs in the same MS. as the Angle F, as well as in many others.

R.—This form is got at by bringing the left limb of the Latin letter below the line, by *producing* it (so to say) or making an underlength of it. In this form it appears in the Suitbert MS., both as a small letter and as a capital. The form of the right limb seems to be wholly Angle.

S.—The old form *f* originates in the Angle *ƿ*. The underlength is Old German as well as English. In the Old German orthographies, however, there is an over-length as well, *i. e.* the letter both rises above, and sinks below the line.

T.—This is like a *c* with a line across its top. This is Old German as well as A. S. It is really the Greek τ , with its vertical line rounded.

Y.—The dot over the top is Old German as well as A. S.

§ 322. One of our orthographic expedients, viz. the reduplication of the consonant following, to express the shortness (dependence) of the preceding vowel, is as old as the classical languages: *terra*, *θάλασσα*. This has been already stated. In respect, however, to its application in English, the following extract from the *Ormulum* written in the thirteenth

century) is the fullest recognition of the practice that I have met with.

And whase wilenn shall þis boc,
 Effþ operr siþe writenn,
 Himm bidde icc þatt hett write rihht,
 Swa sum þiss boc himm tæcheþþ;
 All þwerret utt affter þatt itt iss
 Oppo þiss firrste bisne,
 Wiþþ all swilc rime als her iss sett,
 Wiþþ also fele wordess :
 And tatt he loke well þatt he
*An boc-staff write twiggess,**
 Eggwhær þær itt uppo þiss boc
 Iss writenn o þatt wise :
 Loke he well þatt hett write swa,
 Forr he ne magg noht elless,
 On Englissh writenn rihht te word,
 þatt wite he well to soþe.

Parallel and equivalent orthographies.—Let there be in two given languages the sound of *k*, as in *kin*. Let each of these languages represent it by the same letter, *k*. In this case, the two orthographies are identical. Let, however, one nation represent it by *k*, and another by *c*. In this case the orthographies are not identical, but parallel. The same is the case with combinations. Let one nation (say the Anglo-Saxon) represent the sound of *y* (in *ye*) by *e*, whilst another nation (the Norse) represents it by *j*. What the Anglo-Saxon spells *ceaster*, the Northman spells *kjaster*; and what the Northman spells *kjære*, the Anglo-Saxon spells *ceære*. Let the sound of this *ce* and *kj* undergo a change, and become *ksh*; *kjære*, and *ceære*, being pronounced *kshære*. The view of the Northman and Anglo-Saxon will be the same; each will consider that the compound sound differs from the simple one by the addition of the sound of *y*; that sound being expressed in one nation by *e*, and in the other by *j*. In this case the two expressions of the compound sound are parallel, its elements being considered the same, although the signs by which those elements are expressed are different.

* Write one letter twice.

Let, however, a different view of the compound sound be taken. Let it be thought that the sound of *ksh* differs from that of *k*, not by the addition of the sound of *y*, but by that of *h*; and so let it be spelt *kh* or *ch*. In this case, the orthographies *kh* and *kj* (or *ce*) are not parallel, but equivalent. They express the same sound, but they do not denote the same elements. The same sound is, very possibly, expressed by the Anglo-Saxon *ce*, the Norwegian *kj*, and the English *ch*. In this case *ce* and *kj* are *parallel*, *ce* and *ch* *equivalent*, orthographies.

Note.—The chief alphabets derived from the Greek were the Slavonic. Hence, in proportion as the Greek alphabet approached the time at which that derivation took place, it was *Slavoniform*—the word meaning, not so much actual likeness to the *Slave* as the form of the Greek itself out of which the Slave originated.

Note.—The notices of p. 115, on the extent to which the Anglo-Saxon form of the letters was also German, are founded on the specimens of *Die Buchschriften des Mittelalters*, &c., Vienna, 1852.

PART IV.
ETYMOLOGY.

CHAPTER I.

ON THE PROVINCE OF ETYMOLOGY.

§ 323. THE word etymology has a double meaning. At times it is used in a wide, and at times in a restricted, sense.

If we take such a word as *fathers*, we can divide it into two parts, or reduce it into two elements. By comparing it with *father*, we see that the *s* is neither part nor parcel of the original word. *Fathers* is capable of being analysed: *father* being the original primitive word, and *s* the secondary super-added termination. From the word *father*, the word *fathers* is derived, deduced, or descended. What has been said of this may also be said of *fatherly*, *fatherlike*, *fatherless*, &c. Now, from the word *father*, all these words (*fathers*, *fatherly*, *fatherlike*, and *fatherless*) differ in form, and in meaning. To become such a word as *fathers*, &c., the word *father* is changed.

Of changes of this sort, it is the province of etymology to take cognizance.

Compared with the form *fathers*, the word *father* is the older form of the two. The word *father* is a word current in this the nineteenth century. The same word was current in the first century, although under a different form, and in a different language. Thus, in the Latin language, the form was *pater*; and in the Greek *πατήρ*. Now, just as the word *father*, compared with *fathers*, is original and primitive, so is *pater*, compared with *father*, original and primitive also. The

difference is, that in respect to *father* and *fathers*, the change that takes place, takes place within the same language, whilst the change that takes place between *pater* and *father* takes place within different languages.

Of changes of this latter kind it is the province of etymology to take cognizance.

In its widest signification, etymology takes cognizance of *the changes of the form of words*. However, as the etymology that compares the forms *fathers* and *father* is different from the etymology that compares *father* and *pater*, we have, of etymology, two sorts: one dealing with the changes of form that words undergo in one and the same language (*father*, *fathers*), the other dealing with the changes that words undergo in passing from one language to another (*pater*, *father*).

The first of these sorts may be called etymology in the limited sense of the word, or the etymology of the grammarian. In this case it is opposed to orthöepy, orthography, syntax, and the other parts of grammar. This is the etymology of the ensuing pages.

The second may be called etymology in the wide sense of the word, historical etymology, or comparative etymology.

It must be again repeated that the two sorts of etymology agree in one point, viz. in taking cognizance of the *changes of form that words undergo*. Whether the change arise from grammatical reasons, as *father*, *fathers*, or from a change of language taking place in the lapse of time, as *pater*, *father*, is a matter of indifference.

In the Latin *pater*, and in the English *father*, we have one of two things, either two words descended or derived from each other, or two words descended or derived from a common original source.

In *fathers* we have a formation deduced from the radical word *father*.

In *fatherlike* we have a compound word capable of being analysed into the two primitive words, 1. *father*; 2. *like*.

With these preliminaries we may appreciate (or criticise) Dr. Johnson's explanation of the word etymology.

"ETYMOLOGY, *n. s.* (*etymologia*, Lat.) ἔτυμος (*etymos*) true, and λόγος (*logos*) a word.

“1. *The descent or derivation of a word from its original ; the deduction of formations from the radical word ; the analysis of compounds into primitives.*

“2. *The part of grammar which delivers the inflections of nouns and verbs.*”

CHAPTER II.

COMPOSITION.

§ 324. IN the following words, amongst many others, we have palpable and indubitable specimens of composition. *Day-star, vine-yard, sun-beam, apple-tree, ship-load, silver-smith, &c.* The words *palpable* and *indubitable* have been used, because, in many cases, as will be seen hereafter, it is difficult to determine whether a word be a true compound or not.

Now, in each of the compounds quoted above, it may be seen that it is the second word which is qualified or defined, by the first, and that it is not the first which is qualified or defined, by the second. Of *yards, beams, trees, loads, smiths*, there may be many sorts, and, in order to determine what *particular* sort of *yard, beam, tree, load, or smith*, may be meant, the words *vine, sun, apple, ship, and silver*, are prefixed. In compound words it is the *first* term that defines or particularises the second.

That the idea given by the word *apple-tree* is not referable to the words *apple* and *tree*, irrespective of the order in which they occur, may be seen by reversing the position of them. The word *tree-apple*, although not existing in the language, is as correct a word as *thorn-apple*. In *tree-apple*, the particular sort of *apple* meant is denoted by the word *tree*, and if there were in our gardens various sorts of plants called *apples*, of which some grew along the ground and others upon trees, such a word as *tree-apple* would be required in order to be opposed to *earth-apple*, or *ground-apple*, or some word of the kind.

In the compound words *tree-apple* and *apple-tree*, we have the same elements differently arranged. However, as the

word *tree-apple* is not current in the language, the class of compounds indicated by it may seem to be merely imaginary. Nothing is further from being the case. A *tree-rose* is a rose of a particular sort. The generality of roses being on *shrubs*, this grows on a *tree*. Its peculiarity consists in this fact, and this particular character is expressed by the word *tree* prefixed. A *rose-tree* is a *tree* of a particular sort, distinguished from *apple-trees*, and *trees* in general (in other words, particularised or defined) by the word *tree* prefixed.

A *ground-nut* is a *nut* particularised by growing in the ground. A *nut-ground* is a *ground* particularised by producing nuts.

A *finger-ring*, as distinguished from *ear-rings*, and from *rings* in general (and so particularised), is a *ring* for the *finger*. A *ring finger*, as distinguished from *fore-fingers*, and from *fingers* in general (and so particularised), is a *finger* whereon *rings* are worn.

At times this rule seems to be violated. The words *spitfire* and *daredevil* seem exceptions to it. At the first glance it seems, in the case of a *spitfire*, that what he (or she) *spits* is *fire*; and that, in the case of a *daredevil*, what he (or she) *dares* is the *devil*. In this case the initial words *spit* and *dare*, are particularised by the final ones *fire* and *devil*. The true idea, however, confirms the original rule. A *spitfire* voids his fire by spitting. A *daredevil*, in meeting the fiend, would not shrink from him, but would defy him. A *spitfire* is not one who spits fire, but one whose fire is *spit*. A *daredevil* is not one who dares even the devil, but one by whom the devil is even dared.

§ 325. Of the two elements of a compound word, which is the most important? In one sense the latter, in another sense the former. The latter word is the most *essential*; since the general idea of *trees* must exist before it can be defined or particularised; so becoming the idea which we have in *apple-tree*, *rose-tree*, &c. The former word, however, is the most *influential*. It is by this that the original idea is qualified. The latter word is the staple original element: the former is the superadded influencing element. Compared with each

other, the former element is active, the latter passive. Etymologically speaking, the former element, in English compounds, is the most important.

Before we come to the details of the composition of words it is necessary to, 1, define the meaning of the term composition; 2, explain the nature of some obscure compounds.

§ 326. Composition is the joining together, *in language*, of two *different words*, and *treating the combination as a single term*. Observe the words in italics.

In Language.—A great number of our compounds, like the word *merry-making*, are divided by the sign -, or the hyphen. It is very plain that if all words *spelt* with a hyphen were to be considered as compounds, the formation of them would be not a matter of speech or language, but one of writing or spelling. This distinguishes compounds in language from mere printers' compounds.

Different.—In Old High-German we find the form *sēlp-sēlpo*. Here there is the junction of two words, but not the junction of two *different* ones. This distinguishes composition from gemination.—GRIMM, *Deutsche Grammatik*, iii. 405.

Words.—In *father-s*, *clear-er*, *four-th*, &c., there is the addition of a letter or a syllable, and it may be even of the part of a word. There is no addition, however, of a whole word. This distinguishes composition from derivation.

Treating the combination as a single term.—In determining, in certain cases, between derived words and compound words, there is an occasional perplexity; the perplexity, however, is far greater in determining between a compound word and *two words*. In the eyes of one grammarian the term *mountain height* may be as truly a compound word as *sunbeam*. In the eyes of another grammarian it may be no compound word, but two words, just as *Alpine height* is two words; *mountain* being dealt with as an adjective. It is in the determination of this that the accent plays an important part.

§ 327. The attention of the reader is drawn to the following line, slightly altered, from Churchill:—

“Then rést, my friénd, *and spáre* thy précieux bréath.”

On each of the syllables *rest*, *friend*, *spare*, *prec-*, *breath*,

there is an accent. Each of these syllables must be compared with the one that precedes it; *rest* with *then*, *friend* with *my*, and so on throughout the line. Compared with the word *and*, the word *spare* is not only accented, but the accent is conspicuous and prominent. There is so little on *and*, and so much on *spare*, that the disparity of accent is very manifest.

Now, if in the place of *and*, there was some other word, a word not so much accented as *spare*, but still more accented than *and*, this disparity would be diminished, and the accents of the two words might be said to be at *par*, or nearly so. As said before, the line was slightly altered from Churchill, the real reading being—

Then rést, my friénd, *spare*, *spare* thy précieux breath.—

In the true reading we actually find what had previously only been supposed. In the words *spare*, *spare*, the accents are nearly at *par*. Such is the difference between accent at *par* and disparity of accent.

Good illustrations of the parity and disparity of accent may be drawn from certain names of places. Let there be such a sentence as the following: *the lime house near the new port*. Compare the parity of accent on the separate words *lime* and *house*, *bridge* and *north*, *new* and *port*, with the disparity of accent in the compound words *Limehouse*, and *Néwport*. The separate words *beef steak*, where the accent is nearly at *par*, compared with the compound word *sweépstakes*, where there is a great disparity of accent, are further illustrations of the same difference.

The difference between a compound word and two words is greatest where the first is an adjective. This we see in comparing such terms as the following: *bláck bírd*, meaning a *bird that is black*, with *bláckbird* = the Latin *merula*; or *blúe béll*, meaning a *bell that is blue*, with *blúebell*, the flower. Expressions like a *shárp edgéd instrument*, meaning *an instrument that is sharp and has edges*, as opposed to a *shárp-edged instrument*, meaning *an instrument with sharp edges*, further exemplify this difference.

Subject to four small classes of exceptions, it may be laid down, that, in the English language, *there is no composition unless there is either a change of form or a change of accent*.

The reader is now informed, that unless, in what has gone before, he has taken an exception to either a statement or an inference, he has either seen beyond what has been already laid down by the author, or else has read him with insufficient attention. This may be shown by drawing a distinction between a compound form and a compound idea.

In the words *a red house*, each word preserves its natural and original meaning, and the statement is *that a house is red*. By a parity of reasoning, *a mad house* should mean *a house that is mad*; and, provided that each word retain its natural meaning and its natural accent, such is the fact. Let a *house* mean, as it often does, a *family*. Then the phrase, *a mad house*, means that the *house, or family, is mad*, just as *a red house* means that the *house is red*. Such, however, is not the current meaning of the word. Every one know that *a mad house* means *a house for mad men*; in which case it is treated as a compound word, and has a marked accent on the first syllable, just as *Límehouse* has. Now, compared with the words *red house*, meaning a house of a *red colour*, and compared with the words *mad house*, meaning a *deranged family*, the word *mádhhouse*, in its common sense, expresses a compound idea; as opposed to two ideas, or a double idea. The word *beef steak* is evidently a compound idea; but, as there is no disparity of accent, it is not a compound word. Its sense is compound; its form is not compound, but double. This indicates the objection anticipated, which is this: viz. that a definition, which would exclude such a word as *beef steak* from the list of compounds, is, for that very reason, exceptionable. I answer to this, that the term in question is a compound idea, and not a compound form; in other words, that it is a compound in logic, but not a compound in etymology. Now etymology, taking cognizance of forms only, has nothing to do with ideas, except so far as they influence forms.

Such is the commentary upon the words, “*treating the combination as a single term*;” in other words, such the difference between a compound word and two words. The rule, being repeated, stands (subject to the four classes of exceptions) thus: *There is no true composition without either a change of form or*

a change of accent. As I wish to be clear upon this point, I shall illustrate the statement by its application.

The word *trée-rose* is often pronounced *trée róse*; that is, with the accent at *par*. It is compound in the one case; it is two words in the other.

The words *mountain ash* and *mountain height* are generally (perhaps always) pronounced with an equal accent on the syllables *mount-* and *ash*, *mount-* and *height*, respectively. In this case the word *mountain* must be dealt with as an adjective, and the words considered as two. The word *mountain wave* is often pronounced with a visible diminution of accent on the last syllable. In this case there is a disparity of accent, and the word is compound.

The following quotations indicate a further cause of perplexity in determining between compound words and two words:—

1.

A wet sheet and a blowing gale,
A breeze that follows fast;
That fills the white and swelling sail,
And bends the *gallant mast*.

ALLAN CUNNINGHAM.

2.

Britannia needs no bulwarks,
No towers along the steep;
Her march is o'er the *mountain-wave*,
Her home is on the deep.

THOMAS CAMPBELL.

To speak first of the word (or words) *gallant mast*. If *gallant* mean *brave*, there are *two words*. If the words be two, there is a stronger accent on *mast*. If the accent on *mast* be stronger, the rhyme with *fast* is more complete; in other words, the metre favours the notion of the words being considered as *two*. *Gallant-mast*, however, is a compound word, with an especial nautical meaning. In this case the accent is stronger on *gal-* and weaker on *-mast*. This, however, is not the state of things that the metre favours. The same applies to *mountain wave*.

The same person who in prose would throw a stronger accent on *mount*- and a weaker one on *wave* (so dealing with the word as a compound), might, in poetry, make the words *two*, by giving to the last syllable a parity of accent.

The following quotation from Ben Jonson may be read in two ways ; and the accent may vary with the reading.

1.

Lay thy bow of pearl apart,
And thy *silver shining* quiver.

2.

Lay thy bow of pearl apart,
And thy *silver-shining* quiver.

Cynthia's Revels.

§ 328. *On certain words wherein the fact of their being compound is obscured.*—Composition is the addition of a word to a word, derivation is the addition of letters or syllables to a word. In a compound form each element has a separate and independent existence ; in a derived form, only one of the elements has such. Now it is very possible that in an older stage of a language two words may exist, may be put together, and may so form a compound ; at the time in point each word having a separate and independent existence : whilst, in a later stage of language, only one of these words may have a separate and independent existence, the other having become obsolete. In this case a compound word would take the appearance of a derived one, since but one of its elements could be exhibited as a separate and independent word. Such is the case with, amongst others, the word *bishopric*. In the present language the word *ric* has no separate and independent existence. For all this, the word is a true compound, since, in Anglo-Saxon, we have the noun *rice* as a separate, independent word, signifying *kingdom* or *domain*.

Again, without becoming obsolete, a word may alter its form. This is the case with most of our adjectives in *-ly*. At present they appear derivative ; their termination *-ly* having no separate and independent existence. The older language, however, shows that they are compounds ; since *-ly* is nothing else than *-lic*, Anglo-Saxon ; *-lih*, Old High-German ; *-leiks*,

Mæso-Gothic ; = *like*, or *similis*, and equally with it an independent separate word.

For the following words a separate independent root is presumed rather than shown. It is presumed, however, on grounds that satisfy the etymologist.

Mis-, as in *misdeed*, &c.—Mæso-Gothic, *missó* = *in turns*; Old Norse, *ð mis* = *alternately*; Middle High-German, *misse* = *mistake*. The original notion *alternation*, thence *change*, thence *defect*. Compare the Greek ἄλλως.—GRIMM, *Deutsche Grammatik*, ii. 470.

Dom, as in *wisdom*, &c.—the substantive *dóm* presumed.—*Deutsche Grammatik*, ii. 491.

Hood, and *head*, as in *Godhead*, *manhood*, &c.—The substantive *háids* = *person*, *order*, *kind*, presumed.—*Deutsche Grammatik*, ii. 497. Nothing to do with the word *head*.

Ship, as in *friendship*.—Anglo-Saxon, *-scipe* and *-sceäft*; German, *-schaft*; Mæso-Gothic, *gaskafts* = *a creature*, or *creation*. The substantive *skafts* or *skap* presumed. The *-skip* or *-scape* in *landskip* is only an older form.—*Deutsche Grammatik*, ii. 522.

Less, as in *sleepless*, &c., has nothing to do with *less*. Derived from *láus*, *lós*, *destitute of* = Latin, *expers*.—*Deutsche Grammatik*, ii. 565.

For the further details, which are very numerous, see the *Deutsche Grammatik*, vol. iii.

§ 329. "Subject to four classes of exceptions, it may be laid down that *there is no true composition unless there is either a change of form or a change of accent*."—The first class of exceptions consists of those words where the natural tendency to disparity of accent is traversed by some rule of euphony. For example, let two words be put together, which at their point of contact form a combination of sounds foreign to our habits of pronunciation. The rarity of the combination will cause an effort in utterance. The effort in utterance will cause an accent to be laid on the latter half of the compound. This will equalize the accent, and abolish the disparity. The word *monkshood*, the name of a flower (*aconitum napellus*), where, to my ear at least, there is quite as much accent on the *-hood* as on the *monks-*, may serve in the way of illustration. *Monks*

is one word, *hood* another. When joined together, the *h-* of the *-hood* is put in immediate opposition with the *-s* of the *monks-*. Hence the combination *monkshood*. At the letters *s* and *h* is the point of contact. Now the sound of *s* followed immediately by the sound of *h* is a true aspirate. But true aspirates are rare in the English language. Being of rare occurrence, the pronunciation of them is a matter of attention and effort; and this attention and effort creates an accent which otherwise would be absent. Hence words like *monks-hóod*, *well-héad*, and some others.

Real reduplications of consonants, as in *hop-pole*, may have the same parity of accent with the true aspirates: and for the same reasons. They are rare combinations that require effort and attention.

The second class of exceptions contains those words wherein between the first element and the second there is so great a disparity, either in the length of the vowel, or the length of the syllable *en masse*, as to counteract the natural tendency of the first element to become accented. One of the few specimens of this class (which after all may consist of double words) is the term *upstánding*. Here it should be remembered, that words like *hapházard*, *foolhárdy*, *uphólder*, and *with-hóld* come under the first class of the exceptions.

The third class of exceptions contains words like *perchánce* and *perháps*. In all respects but one these are double words, just as *by chance* is a double word. *Per*, however, differs from *by* in having no separate existence. This sort of words we owe to the multiplicity of elements (classical and Gothic) in the English language.

To anticipate objections to the rule respecting the disparity of accent, it may be well to state in fresh terms a fact already indicated, viz. that the same combination of words may in one sense be compound, and in the other double (or two). *An up-hill game* gives us the combination *up + hill* as a compound. *He ran up hill* gives us the combination *up + hill* as two words. So it is with *down + hill*, *down + right*, and other words. *Man-servant*, *cock-sparrow*, &c. are double or compound, as they are pronounced *mán-sérvant*, *mán-servant*, *cóck-spárrrow*, or *cóck-sparrow*.

The fourth class is hypothetical. I can, however, imagine that certain compounds may, if used almost exclusively in poetry and with the accent at *par*, become so accented even in the current language.

For a remark on the words *peacock*, *peahen*, see the chapter upon Gender.—If these words be rendered masculine or feminine by the addition of the elements *-cock* and *-hen*, the statements made in the beginning of the present chapter are invalidated; since, if the word *pea-* be particularised, qualified, or defined by the words *-cock* and *-hen*, the second term defines or particularises the first, which is contrary to rule. The truth, however, is, that the words *-cock* and *-hen* are defined by the prefix *pea-*. Preparatory to the exhibition of this, let us remember that the word *pea* (although now found in composition only) is a true and independent substantive, the name of a species of fowl, like *pheasant*, *partridge*, or any other appellation. It is the Latin *pavo*, German *pfau*. Now, if the word *peacock* mean a *pea* (*pfau* or *pavo*) that is a male, then do *wood-cock*, *black-cock*, and *bantam-cock*, mean *woods*, *blacks*, and *bantams* that are male. Or if the word *peahen* mean a *pea* (*pfau* or *pavo*) that is female, then do *moorhen* and *guineahen* mean *moors* and *guineas* that are female. Again, if a *peahen* mean a *pea* (*pfau* or *pavo*) that is female, then does the compound *pheasant-hen* mean the same as *hen-pheasant*; which is not the case. The fact is that *peacock* means a *cock that is a pea* (*pfau* or *pavo*); *peahen* means a *hen that is a pea* (*pfau* or *pavo*); and, finally, *peafowl* means a *fowl that is a pea* (*pfau* or *pavo*). In the same way *moorfowl* means, not a *moor that is connected with a fowl*, but a *fowl that is connected with a moor*.

§ 330. It must be clear, *ex vi termini*, that in every compound word there are two parts; *i. e.* the whole or part of the original, and the whole or part of the superadded, word. In the most perfect forms of inflection there is a third element, viz. a vowel, consonant, or syllable that joins the first word with the second.

In the older forms of all the Gothic languages the presence of this third element was the rule rather than the exception. In the present English it exists in but few words.

a. The *-a-* in *black-a-moor* is possibly such a connecting element.

b. The *-in-* in *night-in-gale* is most probably such a connecting element. Compare the German form *nacht-i-gall*, and remember the tendency of vowels to take the sound of *-ng* before *g*.

Improper compounds.—The *-s-* in words like *Thur-s-day*, *hunt-s-man*, may be one of two things—

a. It may be the sign of the genitive case, so that *Thursday* = *Thoris dies*. In this case the word is an improper compound, since it is like the word *pater-familias* in Latin, in a common state of syntactic construction.

b. It may be a connecting sound, like the *-i-* in *nacht-i-gall*. Reasons for this view occur in the following fact:—

In the modern German languages the genitive case of feminine nouns ends otherwise than in *-s*. Nevertheless, the sound of *-s-* occurs in composition equally, whether the noun it follows be masculine or feminine. This fact, as far as it goes, makes it convenient to consider the sound in question as a connective rather than a case. Probably, it is neither one nor the other exactly, but the effect of a false analogy.

Decomposites.—“Composition is the joining together of two words.”

Compound radicals, like *midship* and *gentleman*, in *midshipman* and *gentleman-like*, are, for the purposes of composition, single words. Compounds wherein one element is compound are called decomposites.

There are a number of words which are never found by themselves; or, if so found, have never the same sense that they have in combination. Mark the word combination. The terms in question are points of combination, not of composition: since they form not the part of words, but the parts of phrases. Such are the expressions *time and tide—might and main—rede me my riddle—pay your shot—rhyme and reason*, &c. These words are evidently of the same class, though not of the same species, with *bishopric*, *colewort*, *spillikin*, *gossip*, *mainsweeper*, &c. These last-mentioned terms give us obsolete words preserved in composition. The former give us obsolete words preserved in combination.

§ 331. By attending to the following sections we shall see in what way the different parts of speech are capable of being put together by composition.

Substantives preceded by Substantives.—A large and important class. *Day-star, morning-star, evening-star, land-slip, watch-house, light-house, rose-tree, oak-tree, fir-tree, harvest-time, goose-grass, sea-man, collar-bone, shoulder-blade, ground-nut, earth-nut, hazel-nut, wall-nut, fire-wood, sun-light, moon-light, star-light, torch-light, &c.*

Substantives preceded by Adjectives.—(1.) Proper Names.—*Good-man, New-man, North-humberland, South-hampton.* (2.) Common Names.—*Blind-worm, free-man, free-thinker, half-penny, grey-beard, green-sward, white-thorn, black-thorn, mid-day, mid-summer, quick-silver, holy-day, &c.*

Substantives preceded by Verbs.—*Turn-spit, spit-fire, dare-devil, whet-stone, kill-cow, sing-song, turn-coat, &c.*

Substantives preceded by the Present Participle.—*Turning-lathe, sawing-mill.*

Substantives preceded by the Past Participle of the Strong form.—None.

Substantives preceded by the Past Participle of the Weak form.—None.

Adjectives preceded by Substantives.—*Sin-ful, thank-ful,* and other words ending in *-ful*. *Blood-red, eye-bright, coal-black, snow-white, nut-brown, heart-whole, ice-cold, foot-sore, &c.*

Adjectives preceded by Adjectives.—*All-mighty, two-fold, many-fold, &c.*

Adjectives preceded by Verbs.—*Stand-still, live-long.* Very rare.

Adjectives preceded by Present Participles.—None.

Adjectives preceded by Past Participles of the Strong form.—None.

Adjectives preceded by Past Participles of the Weak form.—None.

Verbs preceded by Substantives.—*God-send.* Rare, and doubtful.

Verbs preceded by Adjectives.—*Little-heed, rough-hew.* Rare, and doubtful.

Verbs preceded by Verbs.—*Hear-say.* Rare.

Verbs preceded by Present Participles.—None.

Verbs preceded by Past Participles of the Strong form.—None.

Verbs preceded by Past Participles of the Weak form.—None.

Present Participles preceded by Adjectives.—*All-seeing, all-ruling, soft-flowing, fast-sailing, merry-making.*

Past Participles of the Strong form preceded by an Adjective.—*New-born, free-spoken.*

Present Participles preceded by Substantives.—*Fruit-bearing, music-making.*

Past Participles of the Strong form preceded by Substantives.—*Heaven-born, bed-ridden.*

Past Participles of the Weak form preceded by Substantives.—*Blood-stained.*

Past Participles of the Weak form preceded by an Adjective.—*Dear-bought, fresh-made, new-made, new-laid.*

Verbal Substantives preceded by Substantives.—*Man-eater, woman-eater, kid-napper, horn-blower.*—Numerous.

Verbal Substantives preceded by Adjectives.—None.

Verbal Substantives preceded by Verbs.—None.

Verbal Substantives preceded by Participles.—None.

Verbal Substantives preceded by Verbals.—None.

Verbal Adjectives preceded by Substantives.—*Mop-headed, chicken-hearted.*

Verbal Adjectives preceded by Adjectives.—*Cold-hearted, flaxen-haired, hot-headed, curly-pated.*

Verbal Adjectives preceded by Verbs.—None.

Verbal Adjectives preceded by Participles.—None.

Verbal Adjectives preceded by Verbals.—None.

Adverbs entering into composition are of two sorts:—

1st. Those that can be separated from the word with which they combine, and, nevertheless, appear as independent words; as *over, under, well, &c.* These are called Separable Adverbs.

2nd. Those that, when they are separated from the verb with which they combine, have no independent existence as separate words; *e. g.* the syllable *un-* in *unloose*. These are called Inseparable Adverbs.

Words preceded by Separable Adverbs.—*Over-do, under-go, well-beloved, &c.* Numerous.

Words preceded by Inseparable Adverbs.

Words preceded by the Inseparable Adverb be-.—Be-hove, be-fit, be-seem, be-lieve, be-lie, be-spat, be-smear, be-get, be-labour, be-do, be-gin (on-ginnan in A. S.), be-gird, be-hold, be-mourn, be-reave, be-deck, be-think, be-mire, be-rhyme. The forms throughout the allied languages are generally *bi-* or *be-*.

Words formed by the Inseparable Adverb un-.—Un-bind, un-do, un-loose, un-lock, un-wind. The forms of the Inseparable in the different allied languages are—in Mæso-Gothic, *and-*; in Old High-German, *ind-, int-, in-*; in Old Saxon, *ant-*; in Middle and New High-German, *ent-*; in Anglo-Saxon, *on-*; as *on-bindan* (*un-bind*), *on-don* (*un-do*), *on-lýsan* (*un-loose*), *on-lúcan* (*un-lock*), *on-windan* (*un-wind*).

Words formed by the Inseparable Adverb a-.—A-light, a-rouse, a-rise, a-wake, a-wak-en, a-bet, a-bide, a-llay. The forms of this Inseparable, different in different allied languages, are—in Mæso-Gothic, *us-*; in Old High-German, *ur-, ar-, ir-, er-, ër-*; in Old Saxon and in Anglo-Saxon, *ā-*; as *ā-rísan* (*a-rise*), *ā-weccan* (*a-wake*).

Words formed by the Inseparable Adverb for-.—For-get, for-do, fore-go, for-give, for-bid, for-bear, for-swear. The *for-* here is of a different origin, and different in meaning and power, from the *fore-* in words like *fore-tell*. In different allied languages it takes different forms. In Mæso-Gothic, *fáir, faúr, fra*. In Old High-German, *far, fer, fir, for*. In Middle and New High-German, *ver*. In Anglo-Saxon, *for*.

CHAPTER III.

ON DERIVATION AND INFLECTION.

§ 332. DERIVATION, like *etymology*, is a word used in a wide and in a limited sense. In the wide sense of the term every word, except it be in the simple form of a root, is a derived word. In this sense the cases, numbers, and genders of nouns, the persons, moods, and tenses of verbs, the ordinal numbers, the diminutives, and even the compound words, are alike matters of derivation. In the wide sense of the term the word *fathers*, from *father*, is equally in a state of derivation with the word *strength*, from *strong*.

In the use of the word, even in its limited sense, there is considerable laxity and uncertainty, as may be seen by attending to the following terms:—

Gender, number, case.—These have been called the *accidents* of the *noun*, and these it has been agreed to separate from derivation in its stricter sense, or from derivation properly so called, and to class together under the name of *declension*. Nouns are declined.

Person, number, tense, voice.—These have been called the accidents of a *verb*, and these it has been agreed to separate from derivation properly so called, and to class together under the name of *conjugation*. Verbs are conjugated.

Conjugation and declension constitute inflection. Nouns and verbs, speaking generally, are inflected.

Inflection, a part of derivation in its wider sense, is separated from derivation properly so called, or from derivation in its limited sense.

Derivation proper may be divided according to a variety of principles. Amongst others—

I. *According to the evidence.*—In the evidence that a word is not simple, but derived, there are at least two degrees.

1. That the word *strength* is a derived word I collect to a certainty from the word *strong*, an independent form, which I can separate from it. Of the nature of the word *strength* there is the clearest evidence, or evidence of the first degree.

2. *Fowl, hail, nail, sail, tail, soul*; in Anglo-Saxon, *fugel, hægel, nægel, segel, tægel, sawel*.—These words are by the best grammarians considered as derivatives. Now, with these words I can not do what was done with the word *strength*, I can not take from them the part which I look upon as the derivational addition, and after that leave an independent word. *Strength* —*th* is a true word; *fowl* or *fugel* —*l* is no true word. If I believe these latter words to be derivations at all, I do it because I find in words like *handle*, &c., the *-l* as a derivational addition. Yet, as the fact of a word being sometimes used as a derivational addition does not preclude it from being at other times a part of the root, the evidence that the words in question are not simple, but derived, is not cogent. In other words, it is evidence of the second degree.

II. *According to the effect.*—The syllable *-en* in the word *whiten* changes the noun *white* into a verb. This is its effect. We may so classify as to arrange combinations like *-en* (whose effect is to give the idea of the verb) in one order; whilst combinations like *th* (whose effect is, as in the word *strength*, to give the idea of abstraction) form another order.

III. *According to the form.*—Sometimes the derivational element is a vowel (as the *-ie* in *doggie*); sometimes a consonant combined: sometimes a syllable (as the *-en* in *whiten*); sometimes a change of vowel without any addition (as the *i* in *tip*, compared with *top*); sometimes a change of consonant without any addition (as the *z* in *prize*, compared with *price*). Sometimes, too, it is a change of accent, like *a súrvey*, compared with *to survéy*. To classify derivations in this manner is to classify them according to their form. For the detail of the derivative forms, see *Deutsche Grammatik*, ii. 89—405.

IV. *According to the historical origin of the derivational elements.*—For this see Vol. I.

V. *According to the number of the derivational elements.*—In

fisher, as compared with *fish*, there is but one derivational affix. In *fishery*, as compared with *fish*, the number of derivational elements is two.

§ 333. Forms like *tip*, from *top*, *price* and *prize*, &c., are of importance in general etymology. Let it be received as a theory (as with some philologists is really the case) that fragmentary sounds like the *-en* in *whiten*, the *-th* in *strength*, &c., were once *words*; or, changing the expression, let it be considered that all derivation was once composition. Let this view be opposed. The first words that are brought to militate against it are those like *tip* and *prize*, where, instead of any *addition*, there is only *a change*; and, consequently, no vestiges of an older *word*. This argument, good as far as it goes, is rebutted in the following manner. Let the word *top* have attached to it a second word, in which second word there is a small vowel. Let this small vowel act upon the full one in *top*, changing it to *tip*. After this, let the second word be ejected. We then get the form *tip* by the law of accommodation, and not as an immediate sign of derivation. The *i* in *chick* (from *cock*) may be thus accounted for, the *-en* in *chicken* being supposed to have exerted, first, an influence of accommodation, and afterwards to have fallen off.

§ 334. *Derivation by means of the addition of a Vowel.*—The* only vowel sound that in English constitutes by itself a form of derivation is that of the *ee* in *feet*, expressed for the most part by the letter *y*. It occurs with two very distinct powers.

1. As a Diminutive; *babe*, *bab-y*. In Lowland Scotch it is far more common, and is spelt *-ie*; as *dogg-ie*, *lass-ie*, *ladd-ie*, *mous-ie*, *wif-ie* = *little* (or *dear*) *dog*, *lass*, *lad*, *mouse*, *wife*. In the word *baby* its power as a diminutive is obsolete.

2. After certain words ending in *-r*; as *fish-er-y*, *rook-er-y*, *brav-er-y*, *fool-er-y*, *prud-er-y*, *slav-er-y*, *witch-er-y*, *nurs-er-y*, *stitch-er-y*, and a few others. Respecting these latter words it must be remembered—

a. That they are Double Derivatives;

b. That the *-r* is probably the same as the *-r* in *children*;

* The *-y* in words like *might-y* originated in *-ig*; as *miht-ig*, A. S.

c. That the vowel sound is not of Saxon or even Gothic origin. It originates from the *-y* in words like *astronom-y*, *histor-y*, *prophec-y*, *necromanc-y*, &c., all of which are words derived, not from any Gothic language, but from the Latin or Greek. The original forms of these endings was *-ia*, as *astro-nom-i-a*, *histor-i-a*, &c. Hence words like *fish-er-y*, &c., are improperly formed.

Derivation by means of the addition of the liquid L.—1. *Substantives.*—*Gird-le*, *kern-el*.

2. *Adjectives.*—*Litt-le*, *mick-le*.

3. *Verbs.*—*Spark-le*.

Derivation by means of the addition of the liquid R.—*Substantives.*—Words that in A. S. ended in *-er*, and were (or would have been) of the masculine gender—*laugh-t-er*, *slaugh-t-er*.

Words that in A. S. ended in *-er*, and were (or would have been) of the neuter gender—*lay-er*, *lai-r* (A. S. *læg-er*), *fodd-er* (from the root of *feed*).

Substantives that in A. S. ended in *-ere*, and were (or would have been) of the masculine gender.—These form a numerous and important class. They are almost all the names of agents, and, if we subtract from almost any of them the ending *-er*, the remainder is either a verb or a word that can be used as such; *e. g.* a *bak-er* performs the act of *baking*, and (as such) is an agent (or one who acts or does), so that the word *bak-er* is the name of an agent. Subtract *-er*, and the remainder is *bake*, a word that can be used as a verb, *e. g.* *to bake*, *I bake*, &c.—*read-er*, *sinn-er*, *harp-er*, *full-er*, *begg-er* (or *begg-ar*), *hunt-er*, *lend-er*, *borrow-er*, *reap-er*, *mow-er*, *sow-er*, *plough-er*, *fish-er*, *deal-er*, *wander-er*, *writ-er*, *lead-er*, *steer-er*, *look-er*, *heal-er*, *cobbl-er*, *li-ar*, *robb-er*, *sail-or*, *teach-er*, *help-er*, *los-er*, *hear-er*, *buy-er*, *sell-er*, *shap-er*, *leap-er*, *runn-er*, *walk-er*, *jump-er*, *murder-er*, *slaughter-er*, *fiddl-er*, *giv-er*, *work-er*, *rid-er*, *kill-er*, *slay-er*, *slumber-er*, *sleep-er*, *keep-er*, *dream-er*, *tell-er*, *bak-er*, *brew-er*, *thatch-er*, *weaver*, *spinn-er*, *wait-er*, *eat-er*, *drink-er*, *din-er*, *rov-er*, *lov-er*, *mov-er*, *flatter-er*, *mill-er*, *glov-er*, *hatt-er*.

Substantives that in A. S. ended in *-ra*, and were (or would have been) masculine—*gander* (A. S. *gand-ra*).

Verbs.—*Hind-er, low-er.*

Derivation by means of the addition of the liquid M.—Few or none.

Derivations by means of the addition of the liquid N.—*Substantives.*—*Maid-en, gamm-on (game), mai-n (as in might and main).* That the *-n* is no part of the original word in *mai-n*, we see from the word *may*. The idea in both *may* and *mai-n* is that of *power*.

Adjectives.—1. Words where the *-n* is preceded in the Old High-German and the Old Saxon by *-a- = an*; *e. g. eik-an (own), O. H. G.; ég-an (own), O. S.—ow-n, op-en.*

2. Words where the *-n* is preceded in Mæso-Gothic by *-ei-*, in Old High-German by *-i-*, and in Old Saxon by *-i-*; *e. g. þáurn-ein-s (thorny), M. G.; írd-in (earthen), O. H. G.; bóm-in (woody, i. e. made of beams), O. S.* Words of this sort express in English the circumstances of the object to which they are applied being *made of the material of which* the radical part of the derivative is the name: thus, *gold-en* is a derivative from *gold*; *gold* is the radical part of the derivative *gold-en*; the radical word *gold* is the name of a material of which certain objects (such as *guineas*, &c.) may be made. When we say *golden guinea* we apply the word *golden* to the object *guinea*, and express the circumstance of *guineas* being made of *gold*, or (in other words) of that material of which *gold* (the radical part of the derivative word *gold-en*) is the name. *Oak-en, ash-en, beech-en, braz-en, flax-en, gold-en, lead-en, silk-en, wooden, wooll-en, twigg-en (obsolete), hemp-en, wheat-en, oat-en, wax-en.*

Derivations formed by the addition of the mute letter P.—None.

Derivations formed by the addition of the mute letter B.—None.

Derivations formed by the addition of the mute letter F.—None.

Derivations formed by the addition of the mute letter V.—In the present stage of the current English language, none.

Derivations formed by the addition of the sound of the semi-vowel W.—In the present stage of the current English, none.

Derivations formed by the addition of the sound of the vowel

O, *originating in -ow or -ov, and spelt in the present English -ow.*—Although it is proper in all cases of grammar to consider the sound rather than the spelling of words, the derivatives in question are more fitly connected with O than V. By comparison with *shade* and *mead*, the forms *shad-ow* and *mead-ow* are shown to be derivative; whilst the following forms prove that the *-ow*, although now sounded as the vowel *-o* (*shadd-o*, *medd-o*), originated in *-w* or *-v*: *skad-v-j-an* = to *sha-dow*, M. G.; *scead-uw-es* = *shadow's*, A. S.; *scead-ew-an* = to *sha-dow*, A. S.

Derivation by means of the addition of the mute consonant T.—1. *Substantives.*—Words which in A. S. ended in *-t*, *gif-t*, *shrif-t*, *thef-t*, *wef-t* (*weave*), *rif-t*, *drif-t*, *thrif-t*, *fros-t* (*freeze*), *gris-t* (*grind*), *fligh-t*, *sigh-t*, *draugh-t* (*draw*), *weigh-t*.

2. Words which in A. S. ended in *-ta*. The compounds of the word *wright* (from the root *work*); such as *cart-wrigh-t*, *wheel-wrigh-t*, *mill-wrigh-t*, &c.

Adjective.—*Tigh-t* (*tie*).

Derivations by means of the addition of the mute consonant D.—*Substantives.*—*Bran-d* (*burn*, *brenn*, obsolete), *floo-d* (*flow*), *mai-d* (*may* in Lowland Scotch), *see-d* (*sow*), *bur-d-en* (*bear*).

Adjectives.—*Dea-d* (*die*), *col-d* (*cool*). In the word *thir-d*, from *three*, the *d* stands for *th* (as in *fif-th*, &c.), in order to avoid the occurrence of the sound of *th* twice within the same syllable.

Derivation by means of the addition of TH (A. S. þ) *as sounded in thin.*—*Substantives.*—The following words ending in *-th* are the names of abstract ideas; *dea-th*, *bir-th* (*bear*), *heal-th*, *leng-th*, *bread-th*, *heigh-th*, *dep-th*, *mir-th*, *tru-th* (*trow*, Lowland Scotch), *weal-th*, *fil-th*, *til-th* (*tillage*, or *tilled ground*), *ki-th* (as in the phrase *kith and kin*).

Adjectives.—The syllable *-cou-th* in the compound word *un-cou-th*. This word originally meant *unknown*, originating in the word *ken* = to *know*. This we see from the following forms, *kun-þ-s*, in the Mæso-Gothic, and *chun-t*, in the Old High-German, signifying *known* (*kenned*).

Derivatives by means of the addition of TH (A. S. ð) *as sounded in thine.*—*Bur-th-en*, derived from *bear*.

Derivatives by means of the addition of the sound of the mute

consonant S, sounded as in sin.—*Substantives*.—In the word *goose* (*goo-se*) the -s is no part of the original word, in which also an -n and a -d have been lost. Compare the German word *gan-s*, and the English word *gand-er*. The -s in *goo-se* is derivative.

Derivatives by means of the addition of the sound of the Z in zeal and the S in flags (*flagz*).—*Verbs*.—*Clean-se* (*clenz*), from *clean*. In A. S. *clæn-s-i-an*.

Derivatives by means of the addition of the sound of the SH in shine.—Few or none.

Derivation by means of the addition of the sound of the Z in azure.—None.

Derivation by means of the addition of the mute letter K.—*Hill-ock*.

Derivation by means of the addition of the mute letter G.—None.

Derivations formed by the addition of the sound of the vowel E (as in feet), originating in -ig, and spelt in the present English -y.—All the derivative adjectives that now end in -y, ended in A. S. in *ig*; as *blood-y*, *craft-y*, *drear-y*, *might-y*, *mist-y*, *mood-y*, *merr-y*, *worth-y*, of which the A. S. forms were *blód-ig*, *cræft-ig*, *dreór-ig*, *miht-ig*, *mist-ig*, *mód-ig*, *myr-ig*, *worth-ig*. Although it is proper in all cases of grammar to consider the sound rather than the spelling of words, the derivatives in question are more fitly placed in the present section than elsewhere.

Derivation by means of the addition of the syllable -ing.—*Farth-ing* ($\frac{1}{4}$), *rid-ing** ($\frac{1}{3}$, a corruption from *thrith-ing*). Also *clean-s-ing*, *dawn-ing*, *morn-ing*. In these words the -ing was originally -ung; as *clæn-s-ung*, *dag-ung*, A. S. It is clear that forms like *cleansing* from the A. S. *clæns-ung*, are different in origin from the participles in -ing, as *cleans-ing*. This double origin of words in -ing should be remembered.

Derivation by means of the addition of the syllable -l-ing.—*Gos-l-ing* (*little goose*), *duck-l-ing* (*little duck*), *dar-l-ing* (*little dear*), *hire-l-ing*, *found-l-ing*, *fond-l-ing*, *nest-l-ing*, &c. The words of this class are generally diminutives, or words expressive of smallness. The word *diminutive* is derived from the Latin word *diminuo* = to diminish.

Derivation by means of the addition of the syllable -kin.—

* As the *three ridings* of Yorkshire.

Lamb-kin (little lamb), *mann-i-kin* (little man). Words ending in *-kin* are chiefly diminutives.

Derivation by means of the addition of the syllable -rel.—*Cock-erel* (little cock), *pick-erel* (little pike). Diminutives.

Derivation by means of the addition of the syllable -ard.—*Drunk-ard*, *stink-ard*.

Derivation by means of the addition of the syllable -old.—*Thresh-old*.

Derivation by means of the addition of the syllable -ern.—*East-ern*, *west-ern*, *north-ern*, *south-ern*.

Derivation by means of the addition of the syllable -ish.—*Child-ish*, *Engl-ish*, *self-ish*, *whit-ish*. This class comprises several adjectives. It must not be thought that the forms in *-ish* are examples of the sound of the *sh* in *shine* being used in derivation; since the original form was *-isk*; *cild-isc* (*child-ish*), *Engl-isc* (*Engl-ish*), A. S. This softening down of the sound of *-sk* (or *-sc*) into that of the *sh* in *shine* occurs in many languages.

Derivation by means of the addition of the syllable -ness.—*Good-ness*, *bad-ness*, *wicked-ness*, *bright-ness*, *dark-ness*, *weariness*, *dreari-ness*, &c. These form a numerous and important class. The fact to be here noticed is, that the *-n-* is, most probably, no part of the original form. This was simply *-ass*—or *-uss*—as in words like *fil-ussi* (a crowd) in the Mæso-Gothic; and hence the proper way of showing the structure of the words in question is to write them as follows:—*good-n-ess*, *bad-n-ess*, *dark-n-ess*, &c. The origin of the *-n-* has not been satisfactorily determined.

Derivation by means of the addition of the syllable -ster.—*Song-ster*, *pun-ster*. Originally words in *-str-* were limited to the names of females, and were opposed to the substantives in *-er*, the names of male agents. Thus, in A. S.—

Sangere, a male singer	were opposed to	Sængestre, a female singer.
Bæcere, a male baker		Bæcestre, a female baker.
Fidelere, a male fiddler		Fidelestre, a female fiddler.
Webbere, a male weaver		Webbestre, a female weaver.
Rædere, a male reader		Rædestre, a female reader.
Seamere, a male seamer		Seamestre, a female seamer (or seamstress).

The single word *spin-ster*, still retains its feminine force.

Derivation by means of changing the sound of a consonant.—*Price, prize; cloth, clothe; * use, use* (pronounced *uze*); *grass, graze; grease* (pronounced *greace*), *grease* (pronounced *greaze*). In each of the pairs of words given above, the former is a substantive, and the latter a verb.

The verb is formed from the substantive by changing the sharp mute into its corresponding flat one.

Derivation by means of changing the sound of a vowel.—*Rise, raise; lie, lay; fall, fell; sit, set.* The generality of these words are verbs. There are, however, a few nouns, as *top, tip; cat, kit.*

Derivation by means of transposing the accent.—See p. 44. This takes place only with words *not* of Anglo-Saxon origin.

Certain words have the appearance of being derived when they are really compound. This takes place when they alter in form, and no longer look like original independent words. The adjectives and adverbs ending in *-ly* are of this kind; such as *man-ly, bright-ly.* In the present language the syllable *-ly* has not, by itself, any meaning at all, and, consequently, is no separate independent word. Originally, however, it *was* a separate and independent word; in A. S. *-lic*, in O. H. G. *-lih*, in M. S. *-leik*. In other words, it was neither more nor less than the word *like*.

The same is the case with words ending in *-ric* (as *bishop-ric*), with words ending in *-ship* (as *friend-ship*), with words ending in *-hood* (as *man-hood*), and with words ending or beginning with *miss-* (as *a-miss, mis-take*), and with several others. In some older stages of language the words *-ric, -ship, -hood, miss-* (or *-miss*), were separate independent words with separate independent meanings. The precise meaning, however, is not always easily ascertained.

Certain words have the appearance of being compounds when they are really derived. This is the case with words like *up-most* (see chapter on Superlatives), where combinations like those of the sound of *-m* and *-ost*, take the appearance of separate independent words.

§ 335. *Current and obsolete processes.*—The present is a

* Pronounced *clodhe*.

proper time for exhibiting the difference between the current and the obsolete processes of a language.

By adding the sound of the *s* in *seal* to the word *father*, we change it into *father-s*. Hence the addition of the sound in question is the process by which the word *father* is changed into *fathers*. Such is the nature of a process in language. The process by which *ox* is changed into *ox-en* is the addition of the sound of the syllable *-en*. The words *father* and *ox* are said to be affected by a certain process; and, as they are affected, the language, of which they form a part, is affected also.

In all languages there are two sorts of processes, those that are in operation at a certain period, and those that have ceased to operate.

In illustration of this, let us suppose that, from the Latin, Greek, French, or some other language, a new word was introduced into the English; and that this word was a substantive of the singular number. Suppose the word was *tek*, and that it meant a sort of *dwelling-house*. In the course of time it would be necessary to use this word in the plural; and the question would arise as to the manner in which that number should be formed.

Now there are three simple forms of the plural in English, and consequently three processes by which a singular may be converted into a plural:

1. The addition of *-s*, *-z*, or *-ez* (*es*).
2. The change of vowel.
3. The addition of *-n*.

Notwithstanding this, it is very certain that the plural of a new word would *not* be formed in *-en* (like *oxen*), nor yet by a change of vowel (like *feet*); but by addition of the sound of *s*, *z*, or *ez* (like *stack-z*, *dog-z*, *loss-ez*, spelt *stack-s*, *dog-s*, *loss-es*).

This shows that the process by which *ox* is changed into *ox-en*, *foot* into *feet*, and *child* into *children*, is no longer in operation; in other words, that it is *obsolete*; whilst the process that changes *father* into *father-s* is still in operation; in other words, *current*.

With each and all of the forms in grammar, as they successively present themselves, we should ask whether they were brought about by a current process, or by an obsolete one.

CHAPTER IV.

DIMINUTIVES AND AUGMENTATIVES.

§ 336. COMPARED with the words *lamb*, *man*, and *hill*, the words *lambkin*, *mannikin*, and *hillock* convey the idea of comparative smallness or diminution. Now, as the word *hillock* = *a little hill* differs in form from *hill*, we have in English a series of diminutive forms, or diminutives.

The English diminutives may be arranged according to a variety of principles. Amongst others:—

1. *According to the form.*—The word *hillock* is derived from *hill*, by the addition of a syllable. The word *tip* is derived from *top*, by the change of a vowel.

2. *According to their meaning.*—In the word *hillock* there is the simple expression of comparative smallness in size. In the word *doggie* for *dog*, *lassie* for *lass*, the addition of the *-ie* makes the word not so much a diminutive as a term of tenderness or endearment. The idea of smallness, accompanied, perhaps, with that of neatness, generally carries with it the idea of approbation. The word *clean* in English, means, in German, *little* = *kleine*. The feeling of protection which is extended to small objects engenders the notion of endearment.* In Middle High-German we have *vaterlîn* = *little father*, *mütterlîn* = *little mother*. In Middle High-German there is the diminutive *sunnelîn*; and the French *soleil* is from the Latin form *solillus*. In Slavonic the word *slunze* = *sun* is a diminutive form.

The Greek word *μείωσις* (*meiōsis*) means diminution; the Greek word *ὑποκόρισμα* means an endearing expression. Hence we get names for the two kinds of diminutives; viz. the term *meiotic* for the true diminutives, and the term *hypo-*

* As *kleen* is to *clean* in German and English, so is *petitus* (*sought, desired*) to *petit* (*small*) in Latin and French.

coristic for the diminutives of endearment.—GRIMM, *Deutsche Grammatik*, iii. 664.

3. *According to their historical origin.*—The syllable *-ock*, as in *hillock*, is of Anglo-Saxon and Gothic origin. The *-et*, as in *lancet*, is of French and classical origin.

4. *According as they affect proper names or common names.*—*Hawkin, Perkin, Wilkin, &c.* In these words we have the diminutives of *Hal, Peter, Will, &c.*

The diminutive forms of Gothic origin are the first to be considered.

1. *Those formed by a change of vowel.*—*Tip*, from *top*. The relation of the feminine to the masculine is allied to the ideas conveyed by many diminutives. Hence in the word *kit*, from *cat*, it is doubtful whether there be meant a female cat or a little cat. *Kid* is a diminutive form of goat.

2. *Those formed by the addition of a letter or letters.*—Of the diminutive characteristics thus formed the commonest, beginning from the simpler forms, are—

Ie.—Almost peculiar to the Lowland Scotch; as *daddie, lassie, minnie, wifie, mousie, doggie, boatie, &c.*—*Deutsche Grammatik*, iii. 686.

Ock.—*Bullock, hillock.*

Kin.—*Lambkin, mannikin, ladikin, &c.* As is seen above, common in proper names.

En.—*Chicken, kitten*, from *cock, cat*. The notion of diminution, if indeed that be the notion originally conveyed, lies not in the *-en*, but in the vowel. In the word *chicken*, from *cock*, observe the effect of the small vowel on the *c*.

The consideration of words like *duckling* and *gosling* is purposely deferred.

The chief diminutive of classical origin is—

Et, as in *trumpet, lancet, pocket*; the word *pock*, as in *meal-pock* = a meal bag, being found in the Scottish. From the French *-ette*, as in *caissette, poulette*.

The forms *-rel*, as in *cockerel, pickerel*, and *-let*, as in *streamlet*, require a separate consideration. The first has nothing to do with the Italian forms *acquerella* and *coserella*—themselves, perhaps, of Gothic, rather than of classical origin.

In the Old High-German there are a multitude of diminutive forms in *-l*; as *ouga* = *an eye*, *ougili* = *a little eye*, *lied* = *a song*, *liedel* = *a little song*. "In Austria and Bavaria are the forms *mannel*, *weibel*, *hundel*, &c., or *mannl*, *weibl*, *hundl*, &c. In some districts there is an *r* before the *l*, as *madarl* = *a little maid*, *muadarl* = *a little mother*, *briadarl* = *a little brother*, &c. This is occasioned by the false analogy of the diminutives of the derived form in *r*."—*Deutsche Grammatik*, iii. p. 674. This indicates the nature of words like *cockerel*.

Even in English the diminutive power of *-el* can be traced in the following words:—

Soare = a deer in its third year. *Sor-rel* = a deer in its second year.—See *Love's Labour's Lost*, with the note.

Tiercel = a small sort of hawk, one-third less (*tierce*) than the common kind.

Kantle = *small corner*, from *cant* = *corner*.—*Henry IV*.

Hurdle; in Dutch, *horde*; German, *hurde*. *Hording*, without the *-l*, is used in an allied sense by builders in English.

In the words in point we must assume an earlier form, *cocker* and *piker*, to which the diminutive form *-el* is affixed. If this be true, we have, in English, representatives of the diminutive form *-l*, so common in the High-Germanic dialects. *Wolfer* = *a wolf*, *hunker* = *a haunch*, *flitcher* = *a flitch*, *teamer* = *a team*, *fresher* = *a frog*,—these are north country forms of the present English.*

The termination *-let*, as in *streamlet*, seems to be double, and to consist of the Gothic diminutive *-l*, and the French diminutive *-t*.

§ 337. *Augmentatives*.—Compared with *capello* = *a hat*, the Italian word *capellone* = *a great hat* is an augmentative. The augmentative forms, pre-eminently common in the Italian language, often carry with them a depreciating sense.

The termination *-rd* (in Old High-German, *-hart*), as in *drunkard*, *braggart*, *laggard*, *stinkard*, carries with it this idea of depreciation. In *buzzard*, and *reynard*, the name of the fox, it is simply augmentative. In *wizard*, from *witch*, it has the power of a masculine form.

The termination *-rd*, taken from the Gothic, appears in the

* Guest, ii. 192.

modern languages of classical origin: French, *vieillard*; Spanish, *codardo*. From these we get at, second-hand, the word *coward*.—*Deutsche Grammatik*, iii. 707.

The word *sweetheart* is a derived word of this sort, rather than a compound word; since in Old High-German and Middle High-German, we have the corresponding form *liebhart*. Now the form for *heart* is in German not *hart*, but *herz*.

Words like *braggadocio*, *trombone*, *balloon*, being words of foreign origin, prove nothing as to the further existence of augmentative forms in English.

CHAPTER V.

PATRONYMICS.

§ 338. IN the Greek language the notion of lineal descent, in other words, the relation of the son to the father, is expressed by a particular termination; as, Πηλεῦς (*Peleus*), Πηλεΐδης (*Peleidæ*s), the son of *Peleus*. It is very evident that this mode of expression is very different from either the English form *Johnson*, or Gaelic *MacDonald*. In these last-named words, the words *son* and *Mac* mean the same thing; so that *Johnson* and *MacDonald* are not derived, but compound words. This Greek way of expressing descent is peculiar, and the words wherein it occurs are classed together by the peculiar name *patronymic*, from *patēr* = *father*, and *onoma* = *a name*. Is there anything in English corresponding to the Greek patronymics? It was for the sake of this question that the consideration of the termination *-ling*, as in *duckling*, &c., was deferred.

The termination *-ling*, like the terminations *-rel* and *-let*, is compound. Its simpler form is *-ing*. This, from being affixed to the derived forms in *-l*, has become *-ling*.

In Anglo-Saxon the termination *-ing* is as truly patronymic as *-ιδης* is in Greek. In the Bible-translation the son of Elisha is called *Elising*. In the Anglo-Saxon Chronicle occur such genealogies as the following:—*Ida wæs Eopping, Eoppa Êsing, Êsa Inging, Inga Angenviting, Angenvit Alocing, Aloc Beonocing, Beonoc Branding, Brand Bældæging, Bældæg, Vódening, Vóden Friðowulfing, Friðowulf Finning, Finn Godwulfing, Godwulf Geating* = *Ida was the son of Eoppa, Eoppa of Esing, Esing of Inga, Inga of Angenvit, Angenvit of Aloc, Aloc of Beonoc, Beonoc of Brand, Brand of Bældag, Bældag of Woden, Woden of Friðowulf, Friðowulf of Finn, Finn of*

Godwulf, Godwulf of Geat.—In Greek, "Ἰδα ἦν Ἑοππείδης, Ἑοππα Ἡσείδης, Ἡσα Ἰγγείδης, Ἰγγα Ἀγγενφιτείδης, &c. In the plural number these forms denote the *race of*; as *Scyldingas* = *the Scyldings*, or the race of *Scyld*, &c. Edgar Atheling means Edgar of the race of the nobles. The primary of *-ing* and *-ling* is descent or relationship; from these comes the idea of youth and endearment, and thence the true diminutive idea. In *darling*, *stripling*, *duckling*, *gosling* (pr. *gesling*), *kitling* (pr. *kitten*), *nestling*, *yearling*, *chickling*, *fatling*, *fledgling*, *firstling*, the idea of descent still remains. In *hireling* the idea of diminution is accompanied with the idea of contempt. In *changeling* we have a Gothic termination and a classical root. See, for the full exposition of this view, *Deutsche Grammatik*, ii. 349—364, iii. 682.

CHAPTER VI.

GENTILE FORMS.

§ 339. THESE have been illustrated by Mr. Guest in the Transactions of the Philological Society.

The only word in the present English that requires explanation is the name of the principality *Wales*.

1. The form is plural, however much the meaning may be singular; so that the *-s* in *Wale-s* is the *-s* in *fathers*, &c.

2. It has grown out of the Anglo-Saxon from *wealhas* = *foreigners*, the name by which the Welsh are spoken of by the Germans of England, just as the Italians are called Welsh by the Germans of Germany: *wal-nuts* = *foreign nuts*.

3. The transfer of the name of the *people* inhabiting a certain country to the *country* so inhabited, was one of the commonest processes in both Anglo-Saxon and Old English.—GUEST, *Phil. Trans.*

CHAPTER VII.

ON GENDER.

§ 340. THE nature of gender is best exhibited by reference to those languages wherein the distinction of gender is most conspicuous. Such a language, amongst others, is the Latin.

How far is there such a thing as gender in the English language? This depends upon the meaning that we attach to the word.

In the Latin language, where there are confessedly genders, we have the words *taurus*, meaning a *bull*, and *vacca*, meaning a *cow*. Here the natural distinction of sex is expressed by *wholly* different words. With this we have corresponding modes of expression in English: *e. g.*—

<i>Male.</i>	<i>Female.</i>		<i>Male.</i>	<i>Female.</i>
Bachelor	Spinster.		Horse	Mare.
Boar	Sow.		Ram	Ewe.
Boy	Girl.		Son	Daughter.
Brother	Sister.		Uncle	Aunt.
Buck	Doe.		Father	Mother, &c.

The mode, however, of expressing different sexes by *wholly* different words is not a matter of gender. The words *boy* and *girl* bear no *etymological* relation to each other; neither being derived from the other, nor in way connected with it.

Neither are words like *cock-sparrow*, *man-servant*, *he-goat*, &c., as compared with *hen-sparrow*, *maid-servant*, *she-goat*, &c., specimens of gender. Here a difference of sex is indicated by the addition of a fresh term, from which is formed a compound word.

In the Latin words *genitrix* = *a mother*, and *genitor* = *a father*, we have a nearer approach to gender. Here the difference of sex is expressed by a difference of termination;

the words *genitor* and *genitrix* being in a true etymological relation, *i. e.* either derived from each other, or from some common source. With this we have, in English, corresponding modes of expression: *e. g.*—

<i>Male.</i>	<i>Female.</i>		<i>Male.</i>	<i>Female.</i>
Actor	Actress.		Lion	Lioness.
Arbiter	Arbitress.		Peer	Peeress.
Baron	Baroness.		Poet	Poetess.
Benefactor	Benefactress.		Sorcerer	Sorceress.
Count	Countess.		Songster	Songstress.
Duke	Duchess.		Tiger	Tigress.

This, however, in strict grammatical language, is an approach to gender rather than gender itself. Its difference from true grammatical gender is as follows:—

Let the Latin words *genitor* and *genitrix* be declined:—

<i>Sing.</i>	<i>Nom.</i>	Genitor	Genitrix.
	<i>Gen.</i>	Genitor- <i>is</i>	Genitric- <i>is</i> .
	<i>Dat.</i>	Genitor- <i>i</i>	Genitric- <i>i</i> .
	<i>Acc.</i>	Genitor- <i>em</i>	Genitric- <i>em</i> .
	<i>Voc.</i>	Genitor	Genitrix.
<i>Plur.</i>	<i>Nom.</i>	Genitor- <i>es</i>	Genitric- <i>es</i> .
	<i>Gen.</i>	Genitor- <i>um</i>	Genitric- <i>um</i> .
	<i>Dat.</i>	Genitor- <i>ibus</i>	Genitric- <i>ibus</i> .
	<i>Acc.</i>	Genitor- <i>es</i>	Genitric- <i>es</i> .
	<i>Voc.</i>	Genitor- <i>es</i>	Genitric- <i>es</i> .

The syllables in italics are the signs of the cases and numbers. Now these signs are the same in each word, the difference of meaning (or sex) not affecting them.

Contrast, however, with the words *genitor* and *genitrix* the words *domina* = *a mistress*, and *dominus* = *a master*.

<i>Sing.</i>	<i>Nom.</i>	Domin- <i>a</i>	Domin- <i>us</i> .
	<i>Gen.</i>	Domin- <i>æ</i>	Domin- <i>i</i> .
	<i>Dat.</i>	Domin- <i>æ</i>	Domin- <i>o</i> .
	<i>Acc.</i>	Domin- <i>am</i>	Domin- <i>um</i> .
	<i>Voc.</i>	Domin- <i>a</i>	Domin- <i>e</i> .
<i>Plur.</i>	<i>Nom.</i>	Domin- <i>æ</i>	Domin- <i>i</i> .
	<i>Gen.</i>	Domin- <i>arum</i>	Domin- <i>orum</i> .
	<i>Dat.</i>	Domin- <i>abus</i>	Domin- <i>is</i> .
	<i>Acc.</i>	Domin- <i>as</i>	Domin- <i>os</i> .
	<i>Voc.</i>	Domin- <i>æ</i>	Domin- <i>i</i> .

Here the letters in italics, or the signs of the cases and numbers, are different, the difference being brought about by the difference of gender. Now it is very evident that, if *genitrix* be a specimen of gender, *domina* is something more.

As terms, to be useful, must be limited, it may be laid down as a sort of definition, that *there is no gender where there is no affection of the declension*: consequently, that, although we have, in English, words corresponding to *genitrix* and *genitor*, we have no true genders until we find words corresponding to *dominus* and *domina*.

Again, let us add to some substantive some such word as *good*, *bad*, *brave*, &c., &c.; in other words, some adjective; and say *a good father*, *a good mother*, *a brave boy*, *a brave girl*, *a fierce lion*, *a fierce lioness*, *a good actor*, *a good actress*. Having done this, we remark that the words *good*, *bad*, *brave*, &c., &c., whether joined to words like *actor* and *lion* (the names of male objects), or to words like *actress* or *lioness* (the names of female objects), are precisely the same. We use the words *good* and *bold* in speaking of males, and we use the same words in speaking of females. Now, although this is the case in English, it is not the case with all languages. In many languages the word *bold*, or *good*, would take one form when it was used to denote males, and another to denote females. In the Latin language *vir* means *man* (the name of a male object), *mulier* means *woman* (the name of a female object), and *bon* means *good*. Now, if the Latin language were like the English, they would say *bon vir* = *good man*; *bon mulier* = *good woman*. But, as the Latin is unlike the English, they do not say so. The Latin phrase is *bon-us vir* = *good man*, *bon-a mulier* = *good woman*; that is, the letter *-a* is added if the substantive be the name of a female, and the letters *-us* are added if it be the name of a male. Again, if the English language were the same in this respect as the Latin, we should say, *good-us man* = *good man* (*bonus vir*), *good-a woman* (*bona mulier*).

§ 341. The second element in the notion of gender, although I will not venture to call it an essential one, is the following:—In the words *domina* and *dominus*, *mistress* and *master*, there is a *natural* distinction of sex; the one being masculine, or male, the other feminine, or female. In the words *sword* and *lance* there is *no natural* distinction of sex. Notwithstanding this,

the word *hasta*, in Latin, is as much a feminine gender as *domina*, whilst *gladius* = a sword, is, like *dominus*, a masculine noun. From this we see that, in languages wherein there are true genders, a fictitious or conventional sex is attributed even to inanimate objects. Sex is a natural distinction, gender a grammatical one.

§ 342. "Although we have, in English, words corresponding to *genitrix* and *genitor*, we have no true genders until we find words corresponding to *dominus* and *domina*."—The sentence was intentionally worded with caution. Words like *dominus* and *domina*, that is, words where the declension is affected by the sex, are to be found.

The pronoun *him*, from the Anglo-Saxon and English *he*, as compared with the pronoun *her*, from the Anglo-Saxon *heð*, is affected in its declension by the difference of sex, and is a true, though fragmentary, specimen of gender: for be it observed, that as both words are in the same case and number, the difference in form must be referred to a difference of sex expressed by gender. The same is the case with the form *his* as compared with *her*.

The pronoun *it* (originally *hit*), as compared with *he*, is a specimen of gender. It is the neuter gender of which *t* is the sign—*He*, *hi-t*, *i-t*.

The relative *what*, as compared with the masculine *who*, is a specimen of gender. It is the neuter gender of which *t* is the sign—*Who*, *wha-t*.

Who and *what*, *it* (for *hit*) and *he*, are as much genders as *hic* and *hæc*, and the forms *hic* and *hæc* are as much genders as *dominus* and *domina*.

The formation of the neuter gender by the addition of *-t*, in words like *wha-t*, and *i-t*, *tha-t*, occurs in other Indo-European languages. The *-t* in *tha-t* is the *-d* in *istu-d*, Latin, and the *-t* in *ta-t*, Sanskrit.

Which, as seen below, is not the neuter of *who*.

§ 343. Just as there are, in English, fragments of a gender modifying the declension, so are there, also, fragments of the second element of gender; viz. the attribution of sex to objects naturally destitute of it. *The sun in his glory, the moon in her wane*, are examples of this. A sailor calls his ship *she*. A

husbandman, according to Mr. Cobbett, does the same with his *plough* and working implements :—" In speaking of a *ship* we say *she* and *her*. And you know that our country-folks in Hampshire call almost everything *he* or *she*. It is curious to observe that country labourers give the feminine appellation to those things only which are more closely identified with themselves, and by the qualities or conditions of which their own efforts, and their character as workmen, are affected. The mower calls his *scythe* a *she*, the ploughman calls his *plough* a *she* : but a prong, or a shovel, or a harrow, which passes promiscuously from hand to hand, and which is appropriated to no particular labourer, is called a *he*."—*English Grammar*, Letter V.

Now, although Mr. Cobbett's statements may account for a sailor calling his ship *she*, they will not account for the custom of giving to the sun a masculine, and to the moon a feminine, pronoun, as is done in the expressions quoted at the head of this section ; still less will it account for the circumstance of the Germans reversing the gender, and making the *sun* feminine, and the *moon* masculine.

The explanation here is different.

Let there be a period in the history of a nation wherein the sun and moon are dealt with, not as inanimate masses of matter, but as animated divinities. Let there, in other words, be a period in the history of a nation wherein dead things are personified, and wherein there is a mythology. Let an object like the *sun* be deemed a male, and an object like the *moon* a female, deity.

The Germans say the *sun* in her *glory* ; the *moon* in his *wane*. This difference between the usage of the two languages, like so many others, is explained by the influence of the classical languages upon the English.—"*Mundilfori had two children ; a son, Máni (Moon), and a daughter, Sól (Sun).*"—Such is an extract taken out of an Icelandic mythological work, viz. the prose Edda. In the classical languages, however, *Phæbus* and *Sol* are masculine, and *Luna* and *Diana* feminine. Hence it is that, although in Anglo-Saxon and Old Saxon the *sun* is *feminine*, it is in English masculine.

Philosophy, charity, &c., or the names of abstract qualities

personified, take a conventional sex, and are feminine from their being feminine in Latin.

As in these words there is no change of form, the consideration of them is a point of rhetoric, rather than of etymology.

§ 344. The remainder of this chapter is devoted to miscellaneous remarks upon the true and apparent genders of the English language.

With the false genders, like *baron*, *baroness*, it is a general rule that the feminine form is derived from the masculine, and not the masculine from the feminine; as *peer*, *peeress*. The words *widower*, *gander*, and *drake* are exceptions. For the word *wizard*, from *witch*, see the section on augmentative forms.

The termination *-ess*, in which so large a portion of our feminine substantives terminate, is not of Saxon but of classical origin, being derived from the termination *-ix*, *genitrix*.

The words *shepherdess*, *huntress*, and *hostess* are faulty; the radical part of the word being German, and the secondary part classical: indeed, in strict English grammar, the termination *-ess* has no place at all. It is a classical, not a German, element.

The termination *-inn*, so current in German, as the equivalent to *-ess*, and as a feminine affix (*freund*=*a friend*; *freundinn*=*a female friend*), is found only in a very few words in English. One of these is *vixen*, a true feminine derivative from *fox*—German *füchsinn*.

Words like *margravine* and *landgravine* prove nothing, being scarcely naturalised.

The termination *-str*, as in *webster*, *songster*, and *baxter*, was originally a feminine affix. Thus, in Anglo-Saxon,—

Sangere, <i>a male singer</i>	} were opposed to {	Sangëstre, <i>a female singer</i> .
Bäcere, <i>a male baker</i>		Bacestre, <i>a female baker</i> .
Fiðelere, <i>a male fiddler</i>		Fiðelstre, <i>a female fiddler</i> .
Vebbere, <i>a male weaver</i>		Vëbbëstre, <i>a female weaver</i> .
Rædere, <i>a male reader</i>		Rædestre, <i>a female reader</i> .
Seamere, <i>a male seamer</i>		Seamestre, <i>a female seamer</i> .

The same is the case in the present Dutch of Holland: *e.g.*

spookster = a female fortune-teller ; *bakster* = a baking-woman
waschster = a washerwoman. (GRIMM, *Deutsche Grammatik*, iii.
 p. 339.) The word *spinster* still retains its original feminine
 force.

The words *songstress* and *seamstress*, besides being, as far as
 concerns the intermixture of languages, in the predicament of
shepherdess, have, moreover, a double feminine termination ;
 1st. *-str*, of Germanic, 2nd. *-ess*, of classical, origin.

In the word *heroine* we have a Greek termination, just as
-ia is a Latin, and *-inn* a German, one. It must not, however,
 be considered as derived from *hero*, by any process of the
 English language, but be dealt with as a separate importation
 from the Greek language.

The form *deaconess* is not wholly unexceptionable ; since the
 termination *-ess* is of Latin, the root *deacon* of Greek, origin :
 this Greek origin being rendered all the more conspicuous by
 the spelling, *deacon* (from *diaconos*), as compared with the
 Latin *decanus*.

The circumstance of *prince* ending in the sound of *s*, works
 a change in the accent of the word. As *s* is the final letter, it
 is necessary, in forming the plural number, and the genitive
 case, to add, not the simple letter *s*, as in *peers*, *priests*, &c.,
 but the syllable *-es*. This makes the plural number and geni-
 tive case the same as the feminine form. Hence the feminine
 form is accented *princéss*, while *peéress*, *príestess*, &c., carry the
 accent on the first syllable. *Princéss* is remarkable as being
 the only word in English where the accent lies on the subor-
 dinate syllable.

Goose, gander.—One peculiarity in this pair of words has
 already been indicated. In the older forms of the word *goose*,
 such as $\chi\eta\nu$, Greek ; *anser*, Latin ; *gans*, German, as well as in the
 derived form *gander*, we have the proofs that, originally, there
 belonged to the word the sound of the letter *n*. In the forms
 $\omicron\delta\omicron\upsilon\varsigma$, $\omicron\delta\acute{\omicron}\nu\tau\omicron\varsigma$, Greek ; *dens*, *dentis*, Latin ; *zahn*, German ;
tooth, English, we find the analogy that accounts for the ejection
 of the *n*, and the lengthening of the vowel preceding.
 With respect, however, to the *d* in *gander*, it is not easy to say
 whether it is inserted in one word or omitted in the other.
 Neither can we give the precise power of the *-er*. The follow-

ing forms (taken from Grimm, iii. p. 341) occur in the different Gothic dialects. *Gans*, fem.; *ganazzo*, masc., Old High-German—*gós*, f.; *gandra*, m., Anglo-Saxon—*gás*, Icelandic, f.; *gaas*, Danish, f.; *gassi*, Icelandic, m.; *gasse*, Danish, m.—*ganser*, *ganserer*, *gansart*, *gänserich*, *gander*, masculine forms in different New German dialects.

Observe, the form *gänserich* has a masculine termination. The word *täuberich*, in provincial New German, has the same form and the same power. It denotes a *male dove*; *taube*, in German, signifying a *dove*. In *gänserich* and *täuberich*, we find preserved the termination *-rich* (or *-rik*), with a masculine power. Of this termination we have a remnant, in English, preserved in the curious word *drake*. To *duck* the word *drake* has no etymological relation whatsoever. It is derived from a word with which it has but one letter in common; viz. the Latin *anas*=*a duck*. Of this the root is *anat*-, as seen in the genitive case *anatis*. In Old High-German we find the form *anetrëkho*=*a drake*; in provincial New High-German there is *enterich* and *äntrecht*, from whence come the English and Low-German form *drake*.—GRIMM, *Deutsche Grammatik*, iii. p. 341.

Peacock, *peahen*, *bridegroom*.—In these compounds, it is not the words *pea* and *bride* that are rendered masculine or feminine by the addition of *cock*, *hen*, and *groom*, but it is the words *cock*, *hen*, and *groom* that are modified by prefixing *pea* and *bride*. For an appreciation of this distinction, see the chapter on Composition.

CHAPTER VIII.

THE NUMBERS.

§ 345. IN the Greek language the word *patær* signifies a *father*, speaking of *one*, whilst *patere* signifies *two fathers*, speaking of a pair, and thirdly, *pateres* signifies *fathers*, speaking of any number beyond two. The three words, *patær*, *patere*, and *pateres*, are said to be in different numbers, the difference of meaning being expressed by a difference of form. These numbers have names. The number that speaks of *one* is the *singular*, the number that speaks of *two* is the *dual* (from the Latin word *duo* = *two*), and the number that speaks of *more than two* is the *plural*.

All languages have numbers, but all languages have not them to the same extent. The Hebrew has a dual, but it is restricted to nouns only (in Greek being extended to verbs). It has, moreover, this peculiarity; it applies, for the most part, only to things which are naturally double, as *the two eyes*, *the two hands*, &c. The Latin has no dual number at all, except the natural dual in the words *ambo* and *duo*.

The question presents itself,—to what extent have we numbers in English? Like the Greek, Hebrew, and Latin, we have a singular and a plural. Like the Latin, and unlike the Greek and Hebrew, we have no dual.

Different from the question, to what degree have we numbers? is the question,—over what extent of our language have we numbers? This distinction has already been foreshadowed or indicated. The Greeks, who said *typtó* = *I beat*, *typteton* = *ye two beat*, *typtomen* = *we beat*, had a dual number for their verbs as well as their nouns; while the Hebrew dual was limited to the nouns only. In the Greek, then, the dual num-

ber is spread over a greater extent of the language than in the Hebrew.

There is no dual in the present English. It has been seen, however, that in the Anglo-Saxon there *was* a dual. But the Anglo-Saxon dual, being restricted to the personal pronouns (*wit* = *we two*; *git* = *ye two*), was not co-extensive with the Greek dual.

There is no dual in the present German. In the ancient German there was one.

In the present Danish and Swedish there is no dual. In the Old Norse and in the present Icelandic a dual number is to be found.

From this we learn that the dual number is one of those inflections that languages drop as they become modern.

The numbers, then, in the present English are two, the singular and the plural. Over what extent of language have we a plural? The Latins say, *bonus pater* = *a good father*; *boni patres* = *good fathers*. In the Latin, the adjective *bonus* changes its form with the change of number of the substantive that it accompanies. In English it is only the substantive that is changed. Hence we see that in the Latin language the numbers were extended to adjectives, whereas in English they are confined to the substantives and pronouns. Compared with the Anglo-Saxon, the present English is in the same relation as it is with the Latin. In the Anglo-Saxon there were plural forms for the adjectives.

For the forms *selves* and *others*, see the Syntax.

Words like *wheat*, *pitch*, *gold*, &c., where the idea is naturally singular; words like *bellows*, *scissors*, *lungs*, &c., where the idea is naturally plural; and words like *deer*, *sheep*, where the same form serves for the singular and plural, inasmuch as there takes place no change of form, are not under the province of etymology.

§ 346. The current rule is, that the plural number is formed from the singular by adding *s*, as *father*, *fathers*. However, if the reader will revert to the remarks upon the sharp and flat Mutes, where it is stated that mutes of different degrees of sharpness and flatness cannot come together in the same syllable, he will find occasion to take to the current rule a verbal

exception. The letter added to the word *father*, making it *fathers*, is *s* to the eye only. To the ear it is *z*. The word sounds *fatherz*. If the *s* retained its sound, the spelling would be *fatherce*. In *stags*, *lads*, &c., the sound is *stagz*, *ladz*. The rule, then, for the formation of the English plurals, rigorously expressed, is as follows:—*The plural is formed from the singular, by adding to words ending in a vowel a liquid or flat mute, the flat lene sibilant (z); and to words ending in a sharp mute, the sharp lene sibilant (s): e. g. (the sound of the word being expressed), pea, peaz; tree, treez; day, dayz; hill, hillz; hen, henz; gig, gigz; trap, traps; pit, pits; stack, stacks.* Upon the formation of the English plural some further remarks are necessary.

1. In the case of words ending in *b*, *v*, *d*, the *th* in *thine* = ð , or *g*, a change either of the final flat consonant, or of the sharp *s* affixed, is not a matter of choice, but of necessity; the combinations *abs*, *avs*, *ads*, *aðs*, *ags*, being unpronounceable.

2. Whether the first of the two mutes should be accommodated to the second (*aps*, *afs*, *ats*, *aps*, *asks*), or the second to the first (*abz*, *avz*, *aðz*, *agz*), is determined by the habit of the particular language in question; and, with a few apparent exceptions (mark the word *apparent*), it is the rule of the English language to accommodate the second sound to the first, and not *vice versa*.

3. Such combinations as *peas*, *trees*, *hills*, *hens*, &c. (the *s* preserving its original power, and being sounded as if written *peace*, *treece*, *hillce*, *hence*), being pronounceable, the change from *s* to *z*, in words so ending, is *not* a matter determined by the necessity of the case, but by the habit of the English language.

4. Although the vast majority of our plurals ends, not in *s*, but in *z*, the original addition was not *z*, but *s*. This we infer from three facts: 1. From the spelling; 2. from the fact of the sound of *z* being either rare or non-existent in Anglo-Saxon; 3. from the sufficiency of the causes to bring about the change.

§ 347. It may now be seen that some slight variations in the form of our plurals are either mere points of orthography, or

else capable of being explained on very simple euphonic principles.

Boxes, churches, judges, lashes, kisses, blazes, princes.—Here there is the addition, not of the mere letter *s*, but of the syllable *-es*. As *s* cannot be immediately added to *s*, the intervention of a vowel becomes necessary; and that all the words whose plural is formed in *-es* really end either in the sound of *s*, or in the allied sounds of *z*, *sh*, or *zh*, may be seen by analysis; since *x* = *ks*, *ch* = *tsh*, and *j* or *ge* = *dzh*, whilst *ce*, in *prince*, is a mere point of orthography for *s*.

Monarchs, heresiarchs.—Here the *ch* equals not *tsh*, but *k*, so that there is no need of being told that the words do not follow the analogy of *church*, &c.

Cargoes, echoes.—From *cargo* and *echo*, with the addition of *e*, an orthographical expedient for the sake of denoting the length of the vowel *o*.

Beauty, beauties; key, keys.—Like the word *cargoes*, &c., these forms are points, not of etymology, but of orthography.

Plural of certain words in f.—The following words end in the sharp mute *f*—*loaf, half, wife, life, calf, leaf*. Now, according to § 346, their plurals should be formed by the addition of the sound of *s* in *seal*, and so be *loafs, halves, wives, lives, calfs, leafs* (pronounced *loafce, halfce, wifce, lifce, calfce, leafce*). This, however, is not the case. Their plurals are formed by the addition of the sound of *z* in *zeal*, and are *loaves, halves, wives, lives, calves, leaves* (pronounced *loavz, halvz, wivz, livz, calvz, leavz*); the sound of the *f* being changed into that of *v*. Respecting these words we must observe—

1. That the vowel before *f* is *long*. Words like *muff*, where the vowel is short, form their plurals by means of the sound of the *s* in *seal*; as *muff, muff-s* (pronounced *muffce*).

2. That they are all of Anglo-Saxon origin. In the words *mischiefs, chiefs, handkerchiefs, grief, relief*, the plural is formed as in *muff*, that is, by the addition of the sound of *s*—*mischiefs, chiefs, &c.*

Putting these two facts together, we can use more general language, and say that—

When a word ends in the sound of *f*, preceded by a long

vowel, and is of Anglo-Saxon origin, the plural is formed by the addition of the sound of the *z* in *zeal*.

To this rule there are two exceptions.

1. *Dwarf*; a word of Anglo-Saxon origin, but which forms its plural by means of the sound of *s*—*dwarfs* (pronounced *dwarfce*).

2. *Beef*; a word *not* of Anglo-Saxon origin, but which forms its plural by means of the sound of *z*—*beeves* (pronounced *beevz*).

If we ask the reason of this peculiarity in the formation of the plurals of these words in *-f*, we shall find reason to believe that it lies with the singular rather than the plural forms. In Anglo-Saxon, *f* at the end of a word was sounded as *v*; and it is highly probable that the original *singulars* were sounded *loav*, *halv*, *wive*, *calv*, *leav*.

Can this be explained? Perhaps it can. In the Swedish language the letter *f* has the sound of *v*; so that *staf* is sounded *stav*.

Again, in the allied languages the words in question end in the *flat* (not the *sharp*) mute,—*weib*, *laub*, *calb*, *halb*, *stab*, &c. = *wife*, *leaf*, *calf*, *half*, *staff*.

Hence, the *plural* is probably normal; it being the *singular* form on which the irregularity lies.

Pence.—The peculiarity of this word consists in having a *flat* liquid followed by the sharp sibilant *s* (spelt *ce*), contrary to the rule given above. In the first place, it is a contracted form from *pennies*; in the second place, its sense is collective rather than plural; in the third place, the use of the sharp sibilant lene distinguishes it from *pens*, sounded *penz*. That its sense is collective rather than plural (a distinction to which the reader's attention is directed), we learn from the word *sixpence*, which, compared with *sixpences*, is no plural, but a singular form.

Dice.—In respect to its form, peculiar for the reason that *pence* is peculiar. We find the sound of *s* after a vowel, where that of *z* is expected. This distinguishes *dice* for play, from *dies* (*diez*) for coining. *Dice*, perhaps, like *pence*, is collective rather than plural.

In *geese*, *lice*, and *mice*, we have, apparently, the same phe-

nomenon as in *dice*, viz. a sharp sibilant (*s*) where a *flat* one (*z*) is expected. The *s*, however, in these words is not the sign of the plural, but the last letter of the original word.

1. *Alms*.—Some say, *these alms* are *useful*; in which case the word *alms* is plural. Others say, *this alms* is *useful*; in which case the word *alms* is singular. Now in the word *alms* the *-s* is no sign of the plural number, but part of the original singular, like the *s* in *goose* or *loss*. The Anglo-Saxon form was *ælmesse*. Notwithstanding this, we cannot say *alms-es* in the same way that we *can* say *loss-es*. Hence the word *alms* is, in respect to its original form, singular; in respect to its meaning, either singular or plural.

2. *Riches*.—Most writers say, *riches* are *useful*; in which case the word *riches* is plural. Still there are a few who say, *riches* is *useful*; in which case the word *riches* is singular. Now in the word *riches* the *-s* is no sign of the plural number, since there is no such *substantive* as *rich*; on the contrary, it is part of the original singular, like the *s* in *distress*. The form in the original French, from which language it was derived, was *richesse*. Notwithstanding this, we cannot say *richess-es* in the same way that we *can* say *distress-es*. Hence the word *riches* is, in respect to its original form, singular; in respect to its meaning, either singular or plural, most frequently the latter.

3. *News*.—Some say, *this news* is *good*; in which case the word *news* is singular. More rarely we find the expression *these news* are *good*; in which case the word *news* is plural. Now in the word *news* the *-s* (unlike the *s* in *alms* and *riches*) is no part of the original singular, but the sign of the plural, like the *s* in *trees*. Notwithstanding this, we cannot subtract the *s*, and say *new*, in the same way that we *can* form *tree* from *trees*. Hence the word *news* is, in respect to its original form, plural; in respect to its meaning, either singular or plural, most frequently the former.

4. *Means*.—Some say, *these means* are *useful*; in which case the word *means* is plural. Others say, *this means* is *useful*; in which case the word *means* is singular. Now in the word *means* the *-s* (unlike the *s* in *alms* and *riches*, but like the *s* in *news*) is no part of the original singular, but the sign of the

plural, like the *s* in *trees*. The form in the original French, from which language the word is derived, is *moyen*, singular; *moyens*, plural. If we subtract from the word *means* the letter *s*, we say *mean*. Now as a singular form of the word *means*, with the sense it has in the phrase *ways and means*, there is, in the current English, no such word as *mean*, any more than there is such a word as *new* from *news*. But, in a different sense, there is the singular form *mean*; as in the phrase *the golden mean*, meaning *middle course*. Hence the word *means* is, in respect to its form, plural; in respect to its meaning, either singular or plural.

5. *Pains*.—Some say, *these pains* are *well-taken*; in which case the word *pains* is plural. Others say, *this pains* is *well-taken*; in which case the word *pains* is singular. The form in the original French, from which language the word is derived, is *peine*. The reasoning that has been applied to the word *means* is closely applicable to the word *pains*.

6. The same also applies to the word *amends*. The form in French is *amende*, without the *s*.

7, 8, &c. *Mathematics, metaphysics, politics, ethics, optics, physics*.—The following is an exhibition of my hypothesis respecting these words, to which I invite the reader's criticism. All the words in point are of Greek origin, and all are derived from a Greek adjective. Each is the name of some department of study, of some art, or of some science. As the words are Greek, so also are the sciences which they denote either of Greek origin, or else such as flourished in Greece. Let the arts and sciences of Greece be expressed, in Greek, rather by a substantive and an adjective combined, than by a simple substantive; for instance, let it be the habit of the language to say *the musical art*, rather than *music*. Let the Greek for *art* be a word in the feminine gender; *e. g.* τέχνη (*tekhnaē*), so that the *musical art* be ἡ μουσική τέχνη (*hæ mousikæ tekhnæ*). Let, in the progress of language (as was actually the case in Greece), the article and substantive be omitted, so that, for the *musical art*, or for *music*, there stand only the feminine adjective, μουσική. Let there be, upon a given art or science, a series of books, or treatises; the Greek for *book*, or *treatise*, being a neuter substantive, βιβλίον (*biblion*). Let the sub-

stantive meaning *treatise* be, in the course of language, omitted, so that whilst the science of physics is called *φυσική* (*fysikæ*), *physic*, from *ἡ φυσική τέχνη*, a series of treatises (or even chapters) upon the science shall be called *φύσικα* (*fysika*) or *physics*. Now all this was what happened in Greece. The science was denoted by a feminine adjective singular, as *φυσική* (*fysikæ*), and the treatises upon it, by the neuter adjective plural, as *φύσικα* (*fysika*). The treatises of Aristotle are generally so named. To apply this, I conceive that, in the middle ages, a science of Greek origin might have its name drawn from two sources, viz. from the name of the art or science, or from the name of the books wherein it was treated. In the first case it had a singular form, as *physic*, *logic*; in the second place a plural form, as *mathematics*, *metaphysics*, *optics*.

In what number these words, having a collective sense, require their verbs to be, is a point of syntax.

§ 348. The plural form *children* (*child-er-en*) requires particular notice.

In the first place it is a double plural: the *-en* being the *-en* in *oxen*, whilst the simpler form *child-er* occurs in the Old English, and in certain provincial dialects.

Now, what is the *-er* in *child-er*?

In Icelandic, no plural termination is commoner than that in *-r*; as *geisl-ar* = *flashes*, *tung-ur* = *tongues*, &c. Nevertheless, it is not the Icelandic that explains the plural form in question.

Besides the word *childer*, we collect from the other Gothic tongue the following forms in *-r*:—

Hus-er,	<i>Houses.</i>	Old High-German.
Chalp-ir,	<i>Calves.</i>	ditto.
Lemp-ir,	<i>Lambs.</i>	ditto.
Plet-ir,	<i>Blades of grass.</i>	ditto.
Eig-ir,	<i>Eggs.</i>	ditto.

and others, the peculiarity of which is the fact of their all being *of the neuter gender*. The particular Gothic dialect wherein they occur most frequently is the Dutch of Holland.

Now, the theory respecting this form, as propounded by Grimm (D. G. iii. p. 270), is as follows:—

1. The *-r* represents an earlier *-s*.
2. Which was, originally, no sign of a plural number, but merely a neuter derivative affix, common to the singular as well as to the plural number.
3. In this form it appears in the Mæso-Gothic : *ag-is* = *fear* (whence *ague* = *shivering*), *hat-is* = *hate*, *rigv-is* = *smoke* (*reek*). In none of these words is the *-s* radical, and in none is it limited to the singular number.

It should be added, that the reason why a singular derivational affix should become the sign of the plural number, lies, most probably, in the *collective* nature of the words in which it occurs :—*Husir* = *a collection of houses*, *eigir* = *a collection of eggs*, *eggery* or *eyry*. For further observations on the power of *-r*, and for reasons for believing it to be the same as in the words *Jew-r-y*, *yeoman-r-y*, see a paper of Mr. Guest's, *Philol. Trans.*, May 26, 1843. There we find the remarkable form *lamb-r-en*, from Wicliffe, Joh. xxi. *Lamb-r-en* : *lamb* :: *child-r-en* : *child*.

§ 349. *The form in -en.*—In the Anglo-Saxon no termination of the plural number is more common than *-n* : *tungan*, tongues ; *steorran*, stars.

In the present English the word *oxen* is the only specimen of this form in current use. In the old and middle English stages of our language the number of words in *-en* was much greater than at present.

hos- <i>en</i>	=	hose or stockings
shoo- <i>n</i>	=	shoe- <i>s</i>
ey- <i>ne</i>	=	eye- <i>s</i>
bischof- <i>en</i>	=	bishop- <i>s</i>
eldr- <i>en</i>	=	elder- <i>s</i>
arw- <i>en</i>	=	arrow- <i>s</i>
scher- <i>en</i>	=	shire- <i>s</i>
doghtr- <i>en</i>	=	daughter- <i>s</i>
sustr- <i>en</i>	=	sister- <i>s</i>
uncl- <i>en</i>	=	uncle- <i>s</i>
tre- <i>en</i>	=	tree- <i>s</i>
souldr- <i>en</i>	=	soldier- <i>s</i> .

Men, feet, teeth, mice, lice, geese.—In these we have some of the oldest words in the language. If these were, to a cer-

tainty, true plurals, we should have an appearance somewhat corresponding to the weak and strong tenses of verbs; viz. one series of plurals formed by a change of the vowel, and another by the addition of the sibilant. The word *kye*, used in Scotland for *cows*, is of the same class. The list in Anglo-Saxon of words of this kind is different from that of the present English.

<i>Sing.</i>		<i>Plur.</i>	
Freónd	. .	Frýnd	. . <i>Friends.</i>
Feónd	. .	Fynd	. . <i>Foes.</i>
Niht	. .	Niht	. . <i>Nights.</i>
Bóc	. .	Béc	. . <i>Books.</i>
Burh	. .	Byrig	. . <i>Burghs.</i>
Bróc	. .	Bréc	. . <i>Breeches.</i>
Turf	. .	Týrf	. . <i>Turves.</i>

Brethren.—Here there are two changes. 1. The alteration of the vowel. 2. The addition of *-en*. Mr. Guest quotes the forms *brethre* and *brothre* from the Old English. The sense is collective rather than plural.

Peasen = *pulse*.—As *children* is a double form of one sort (*r + en*), so is *peasen* a double form of another (*s + en*); *pea*, *pea-s*, *pea-s-en*. Wallis speaks to the *singular* power of the form in *-s*:—"Dicunt nonnulli *a pease*, pluraliter *peasen*; at melius, singulariter *a pea*, pluraliter *pease*."—P. 77. He might have added, that, theoretically, *pease* was the proper singular form; as shown by the Latin *pis-um*.

Pullen = poultry.

Lussurioso.—What? three-and-twenty years in law?

Vendice.—I have known those who have been five-and-fifty, and all about *pullen* and pigs.—*Revenger's Tragedy*, iv. 1.

If this were a plural form, it would be a very anomalous one. The *-en*, however, is no more a sign of the plural than is the *-es* in *rich-es* (*richesse*). The proper form is in *-ain* or *-eyn*.

A false theefe,

That came like a false fox, my *pullain* to kill and mischeefe.

Gammer Gurton's Needle, v. ii.

Chickens.—A third variety of the double inflection (*en + s*), with the additional peculiarity of the form *chicken* being used,

at present, almost exclusively in the singular number, although, originally, it was, probably, the plural of *chick*. So Wallis considered it:—"At olim etiam per *-en* vel *-yn* formabant pluralia; quorum pauca admodum adhuc retinemus. Ut, *an ox*, *a chick*, pluraliter *oxen*, *chicken* (sunt qui dicunt in singulari *chicken*, et in plurali *chickens*)."—P. 77. *Chick*, *chick-en*, *chick-en-s*.

Fern.—According to Wallis the *-n* in *fer-n* is the *-en* in *oxen*, in other words, a plural termination:—"A *fere* (*filix*) pluraliter *fern* (verum nunc plerumque *fern* utroque numero dicitur, sed et in plurali *ferns*); nam *fere* et *feres* prope obsoleta sunt."—P. 77. Subject to this view, the word *fer-n-s* would exhibit the same phenomenon as the word *chicke-n-s*. It is doubtful, however, whether Wallis's view be correct. A reason for believing the *-n* to be radical is presented by the Anglo-Saxon form *fearn*, and the Old High-German, *varam*.

Women.—Pronounced *wimmen*, as opposed to the singular form *woomman*.

Houses.—Pronounced *houz-ez*. The same peculiarity in the case of *s* and *z*, as occurs between *f* and *v* in words like *life*, *lives*, &c.

Paths, *youths*.—Pronounced *padhz*, *yoodhz*. The same peculiarity in the case of *p* and *ð*, as occurs between *s* and *z* in the words *house*, *houses*. "Finita in *f* plerumque alleviantur in plurali numero, substituendo *v*; ut *wife*, *wives*, &c. Eademque alleviatio est etiam in *s* et *th*, quamvis retento caractere, in *house*, *cloth*, *path*."—P. 79.

CHAPTER IX.

ON THE CASES.

§ 350. THE extent to which there are, in the English language, cases, depends on the meaning which we attach to the word *case*. In the sentence *a house of a father*, the idea expressed by the words *of a father*, is an idea of a relation between them and the word *house*. This idea is an idea of property or possession. The relation between the words *father* and *house* may be called the possessive relation. This relation, or connection, between the two words is expressed by the preposition *of*.

In *a father's house* the idea is, there or thereabouts, the same; the relation or connection between the two words being the same. The expression, however, differs. In *a father's house* the relation, or connection, is expressed, not by a preposition, but by a change of form, *father* becoming *father's*.

He gave the house to a father.—Here the words *father* and *house* stand in another sort of relationship; the relationship being expressed by the preposition *to*. The idea *to a father* differs from the idea *of a father*, in being expressed in one way only; viz. by the preposition. There is no second mode of expressing it by a change of form, as was done with *father's*.

The father taught the child.—Here there is neither preposition nor change of form. The connection between the words *father* and *child* is expressed by the arrangement only.

Now if the relation alone between two words constitutes a case, the words or sentences, *child*; *to a father*; *of a father*; and *father's*, are all equally cases; of which one may be called

the accusative, another the dative, a third the genitive, and so on.

Perhaps, however, the relationship alone does not constitute a case. Perhaps there is a necessity of either the addition of a preposition (as in *of a father*), or of a change in form (as in *father's*). In this case (although *child* be not so) *father's*, *of a father*, and *to a father*, are all equally cases.

Now it is a remark, at least as old as Dr. Beattie, that if the use of a preposition constitute a case, there must be as many cases in a language as there are prepositions, and that “*above a man, beneath a man, beyond a man, round about a man, within a man, without a man*, shall be cases, as well as *of a man, to a man*, and *with a man*.”—MURRAY’S *Grammar*, vol. i. p. 79.

For etymological purposes it is necessary to limit the meaning of the word case; and, as a sort of definition, it may be laid down that *where there is no change of form there is no case*. With this remark, the English language may be compared with the Latin.

	<i>Latin.</i>	<i>English.</i>
<i>Sing. Nom.</i>	<i>Pater</i>	<i>a father.</i>
<i>Gen.</i>	<i>Patris</i>	<i>a father's.</i>
<i>Dat.</i>	<i>Patri</i>	<i>to a father.</i>
<i>Acc.</i>	<i>Patrem</i>	<i>a father.</i>
<i>Abl.</i>	<i>Patre</i>	<i>from a father.</i>

Here, since in the Latin language there are five changes of form, whilst in English there are but *two*, there are (as far, at least, as the word *pater* and *father* are concerned) three more cases in Latin than in English. It does not, however, follow that because in *father* we have but two cases, there may not be other words wherein there are more than two.

In order to constitute a case there must be a change of form.—This statement is a matter of definition. A second question, however, arises out of it: viz. whether *every change of form constitute a case*? In the Greek language there are the words ἑρῖν (*erin*), and ἑριδα (*erida*). Unlike the words *father* and *father's*, these two words have precisely the same meaning. Each is called an accusative; and each, consequently, is said to be in the same case with the other. This indicates the

statement, that in order to constitute a case there must be not *only a change of form, but also a change of meaning*. Whether such a limitation of the word be convenient, is a question for the general grammarian. At present we merely state that there *is no change of case unless there be a change of form*. Hence, in respect to the word *patribus* (and others like it), which is sometimes translated *from fathers*, and at other times *to fathers*, we must say, not that in the one case the word is ablative and in the other dative, but that a certain case is used with a certain latitude of meaning. This remark bears on the word *her* in English. In *her book* the sense is that of the case currently called genitive. In *it moved her*, the sense is that of the case currently called the accusative. If we adhere, however, to what we have laid down, we must take exceptions to this mode of speaking. It is not that out of the single form *her* we can get two cases, but that a certain form has two powers; one that of the Latin genitive, and another that of the Latin accusative.

This leads to an interesting question, viz. what notions are sufficiently allied to be expressed *by* the same form, and *in* the same case? The word *her*, in its two senses, may, perhaps, be dealt with as a single case, because the notions conveyed by the genitive and accusative are, perhaps, sufficiently allied to be expressed by the same word. Are the notions, however, *of a mistress*, and *mistresses*, so allied? I think not; and yet in the Latin language the same form, *dominæ*, expresses both. Of *dominæ = of a mistress*, and of *dominæ = mistresses*, we cannot say that there is one and the same case with a latitude of meaning. The words were, perhaps, once different. And this leads to the distinction between *a real and an accidental identity of form*.

In the language of the Anglo-Saxons the genitive cases of the words *smith* (*smið*), *end* (*ende*), and *day* (*dæg*), were, respectively, *smithes* (*smiðes*), *endes*, and *dayes* (*dæges*); whilst the nominative plurals were, respectively, *smithas* (*smiðas*), *endas*, and *dayas* (*dægas*). A process of change took place, by which the vowel of the last syllable in each word, was ejected. The result was, that the forms of the genitive singular and the nominative plural, originally different, became one and the same; so that the identity of the two cases is an accident.

This fact relieves the English grammarian from a difficulty. The nominative plural and the genitive singular are, in the present language of England, identical; the apostrophe in *father's* being a mere matter of orthography. However, there was *once* a difference. This modifies the previous statement, which may now stand thus:—*for a change of case there must be a change of form existing or presumed.*

§ 351. *The number of our cases and the extent of language over which they spread.*—In the English language there is undoubtedly a *nominative* case. This occurs in substantives, adjectives, and pronouns (*father, good, he*) equally. It is found in both numbers.

Accusative.—Some call this the objective case. The words *him* (singular) and *them* (plural) (whatever they may have been originally) are now true accusatives. The accusative case is found in pronouns only. *Thee, me, us,* and *you* are, to a certain extent, true accusatives.

They are accusative thus far: 1. They are not derived from any other case. 2. They are distinguished from the forms *I, my, &c.* 3. Their meaning is accusative. Nevertheless, they are only imperfect accusatives. They have no sign of case, and are distinguished by negative characters only.

One word of English is probably a true accusative in the strict sense of the term, viz. the word *twain* = *two*. The *-n* in *twai-n* is the *-n* in *hine* = *him* and *hwome* = *whom*. This we see from the following inflection:—

	<i>Neut.</i>	<i>Masc.</i>	<i>Fem.</i>
<i>N. and Ac.</i>	Twá,	Twégen,	Twá.
	~~~~~		
<i>Abl. and Dat.</i>	Twám,		Twæ'm.
<i>Gen.</i>	Twegra,		Twega.

Although nominative as well as accusative, I have little doubt as to the original character of *twégen* being accusative. The *-n* is by no means radical; besides which, it is the sign of an accusative case, and is *not* the sign of a nominative.

The words *him* and *them* are true accusatives in even a less degree than *thee, me, us,* and *you*. The Anglo-Saxon equivalents to the Latin words *eos* and *illos* were *hi* (or *hig*) and *þá*



(or *þæge*); in other words, the sign of the accusative was other than the sound of *-m*. The case which *really* ended in *-m* was the so-called dative; so that the Anglo-Saxon forms *him* (or *heom*) and *þám* = the Latin *iis* and *illis*.

This fact explains the meaning of the words, *whatever they may have been originally*, in a preceding sentence. It also indicates a fresh element in the criticism and nomenclature of the grammarian; viz. the extent to which the *history* of a form regulates its position as an inflection.

*Dative*.—In the antiquated word *whilom* (*at times*), we have a remnant of the old dative in *-m*. The *sense* of the word is adverbial; its form, however, is that of a dative case.

*Genitive*.—Some call this the possessive case. It is found in substantives and pronouns (*father's*, *his*), but not in adjectives. It is formed like the nominative plural, by the addition of the lene sibilant (*father*, *fathers*; *buck*, *bucks*); or, if the word end in *s*, by that of *es* (*boxes*, *judges*, &c.). It is found in both numbers: *the men's hearts*; *the children's bread*. In the plural number, however, it is rare; so rare, indeed, that wherever the plural ends in *s* (as it almost always does), there is no genitive. If it were not so, we should have such words as *fatherses*, *foxeses*, *princesseses*, &c.

*Instrumental*.—The following extracts from Rask's "Anglo-Saxon Grammar," teach us that there exist in the present English two powers of the word spelt *t-h-e*, or of the so-called definite article.

"The demonstrative pronouns are *þæt*, *se*, *seó* (*id*, *is*, *eu*), which are also used for the article; and *þis*, *þes*, *þeós* (*hoc*, *hic*, *hæc*). They are thus declined:—

	<i>Neut.</i>	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>	<i>Masc.</i>	<i>Fem.</i>
<i>Sing. N.</i>	þæt	se	seó	þis	þes	þeós.
<i>A.</i>	þæt	þone	þá	þis	þisne	þás.
<i>Abl.</i>		þý	þæ're		þise	þisse.
<i>D.</i>		þám	þæ're		þisum	þisse.
<i>G.</i>		þæs	þæ're		þises	þisse.
<i>Plur. N. and A.</i>		þá			þás.	
<i>Abl. and D.</i>		þám			þisum.	
<i>G.</i>		þára			þissa.	



“The indeclinable *pe* is often used instead of *þæt*, *se*, *seo*, in all cases, but especially with a relative signification, and, in later times, as an article. Hence the English article *the*.

“*þy* seems justly to be received as a proper *ablativus instrumenti*, as it occurs often in this character, even in the masculine gender; as, *mid þy ápe* = *with that oath* (Inæ Reges, 53). And in the same place in the dative, *on þæ'm ápe* = *in that oath*.”—Pp. 56, 57.

Hence the *the* that has originated out of the Anglo-Saxon *þy* is one word; the *the* that has originated out of the Anglo-Saxon *pe*, another. The latter is the common article: the former the *the* in expressions like *all the more*, *all the better* = *more by all that*, *better by all that*, and the Latin phrases *eo majus*, *eo melius*.

That *why* is in the same case with the instrumental *the* (= *þy*) may be seen from the following Anglo-Saxon inflection of the interrogative pronoun:—

	<i>Neut.</i>	<i>Masc.</i>
<i>N.</i>	Hwæt	Hwá.
<i>A.</i>	Hwæt	Hwone (hwæne).
<i>Abl.</i>		<i>Hwi.</i>
<i>D.</i>		Hwám (hwæ'm).
<i>G.</i>		Hwæs.

Hence, then, in *the* and *why* we have instrumental ablatives, or, simply, *instrumentals*.

§ 352. *The determination of cases*.—How do we determine cases? In other words, why do we call *him* and *them* accusatives rather than datives or genitives? By one of two means; viz. either by the sense or the form.

Suppose that in the English language there were ten thousand dative cases and as many accusatives. Suppose, also, that all the dative cases ended in *-m*, and all the accusatives in some other letter. It is very evident that, whatever might be the meaning of the words *him* and *them*, their form would be dative. In this case the meaning being accusative, and the form dative, we should doubt which test to take.

My own opinion is, that it would be convenient to determine cases by the *form* of the word *alone*; so that, even if a



word had a dative sense only once, where it had an accusative sense ten thousand times, such a word should be said to be in the dative case. Now, as stated above, the words *him* and *them* (to which we may add *whom*) were once dative cases; *-m* in Anglo-Saxon being the sign of the dative case. In the time of the Anglo-Saxons their sense coincided with their form. At present they are dative forms with an accusative meaning. Still, as the word *give* takes after it a dative case, we have, even now, in the sentence, *give it him, give it them*, remnants of the old dative sense. To say *give it to him, to them*, is unnecessary and pedantic: neither do I object to the expression, *whom shall I give it?* If ever the formal test become generally recognised and consistently adhered to, *him, them*, and *whom* will be called datives with a latitude of meaning; and then the approximate accusatives in the English language will be the forms *you, thee, us, me*, and the only true accusative will be the word *twain*.

*My*, an accusative form (*meh, me, mec*), has now a genitive sense. The same may be said of *thy*.

*Me*, originally an accusative form (both *me* and *my* can grow out of *mec* and *meh*), had, even with the Anglo-Saxons, a dative sense. *Give it me* is correct English. The same may be said of *thee*.

*Him*, a dative form, has now an accusative sense.

*Her*.—For this word, as well as for further details on *me* and *my*, see the chapters on the Personal and Demonstrative Pronouns.

When all traces of the original dative signification are effaced, and when all the dative cases in a language are similarly affected, an accusative case may be said to have originated out of a dative.

§ 353. Thus far the question has been concerning the immediate origin of cases: their remote origin is a different matter.

The word *um* occurs in Icelandic. In Danish and Swedish it is *om*; in the Germanic languages *omme, umbi, umpi, ymbe*, and also *um*. Its meaning is *at, on, about*. The word *whilom* is the substantive *while* = *a time* or *pause* (Dan. *hvile* = *to rest*), with the addition of the preposition *om*. That the par-



ticular dative form in *om* has arisen out of the noun + the preposition, is a safe assertion. I am not prepared, however, to account for the formation of all the cases in this manner.

§ 354. *Analysis of cases.*—In the word *children's* we are enabled to separate the word into three parts. 1. The root *child*. 2. The plural signs *r* and *en*. 3. The sign of the genitive case, *s*. In this case the word is said to be analysed, since we not only take it to pieces, but also give the respective powers of each of its elements; stating which denotes the case, and which the number. Although it is too much to say that the analysis of every case of every number can be thus effected, it ought always to be attempted.

§ 355. *The true nature of the genitive form in s.*—It is a common notion that the genitive form *father's* is contracted from *father his*. The expression in our liturgy, *for Jesus Christ his sake*, which is merely a pleonastic one, is the only foundation for this assertion. As the idea, however, is not only one of the commonest, but also one of the greatest errors in etymology, the following three statements are given for the sake of contradiction to it.

1. The expression the *Queen's Majesty* is not capable of being reduced to the *Queen his Majesty*.

2. In the form *his* itself, the *s* has precisely the power that it has in *father's*, &c. Now *his* cannot be said to arise out of *he + his*.

3. Even if the words *father his* would account for the English word *father's*, it would not account for the Sanskrit genitive *pad-as*, of a foot; the Zend *dughdhar-s*, of a daughter; the Lithuanic *dugter-s*; the Greek ὀδόντ-ος; the Latin *dent-is*, &c.



## CHAPTER X.

## ON CERTAIN FORMS IN -ER.

§ 356. WE now pass from the Cases and Numbers of Substantives to the Degrees of Comparison of Adjectives.

Preparatory, however, to the consideration of this part of Etymology, we must attend to certain phenomena connected with the forms in -ER—as *wheth-er*, *oth-er*, &c.

Let these serve as a text.

I. *First*, it may be stated of them that the idea which they express is not that *of one out of many*, but that of *one out of two*.

II. *Secondly*, it may be stated of them, that the termination -*er* is the same termination that we find in the comparative degree.

As the Sanskrit form *kataras* corresponds with the comparative degree, where there is the comparison of *two things with each other*, so the word *katamas* is a superlative form, and in the superlative degree lies the comparison of *many things with each other*.

Hence *other* and *whether* (to which may be added *either* and *neither*) are pronouns with the comparative form.

Let us now go to some other words. In the list come—

1. Certain pronouns, as *ei-th-er*, *n-ei-th-er*, *whe-th-er*, *o-th-er*.

2. Certain prepositions and adverbs, as *ov-er*, *und-er*, *af-t-er*.

3. Adjectives of the comparative degree; as *wis-er*, *strong-er*, *bett-er*, &c.

4. Certain adjectives, with the form of the comparative, but the power of the positive degree; as *upp-er*, *und-er*, *inn-er*, *out-er*, *hind-er*.



Now what is the idea common to all these words, which is expressed by the sign *-er*, and which connects the four divisions into one class? It is not the mere idea of comparison. Bopp, who has best generalised the view of these forms, considers the fundamental idea to be that of *duality*. In the comparative degree we have a relation between one object and *some* other object like it, or a relation between two single elements of comparison: *A is wiser than B*. In the superlative degree we have a relation between one object and *all* others like it, or a relation between one single and one complex element of comparison: *A is wiser than B, C, D, &c.*

The more important of the specific modifications of the general idea involved in the comparison of two objects are,—

1. Contrariety; as in *inner, outer, under, upper, over*. In Latin the words for *right* and *left* end in *-er*,—*dexter, sinister*.

2. Choice in the way of an alternative; as *either, neither, whether, other*.

An extension of the reasoning probably explains forms like the Greek ἀμφοτέρως, and the plural possessive forms νωί-τερως, ἡμέ-τερως, &c., which, like our own forms in *-r*, (*ou-r, you-r*) correspond in termination with the comparative degree (σοφώ-τερως, *wiser*). Words, also, like *hither* and *thither* are instances of what is probably the effect of a similar association of ideas.

A confirmation of Bopp's view is afforded by the Laplandic languages. Herein the distinction between *one of two* and *one of more than two* is expressed by affixes; and these affixes are the signs of the comparative and superlative: *gi=who; gua-bba=who of two; gutte-mush=who of many*.

1. *Gi=who*, so that *guabba* may be called its comparative form.

2. *Gutte* also *=who*, so that *guttemush* may be called its superlative.

3. Precisely as the words *guabba* and *guttemush* are formed, so also are the regular degrees of adjectives.

a. *Nuorra = young; nuor-ab = younger; nuora-mush = youngest*.

b. *Bahha = bad; baha-b = worse; baha-mush = worst*.



The following extracts from Stockfleth's Lappish Grammar, were probably written without any reference to the Sanskrit or Greek. "*Guabba*, of which the form and meaning are comparative, appears to have originated in a combination of the pronoun *gi*, and the comparative affix *-abbo*."—" *Guttemush*, of which the form and meaning are superlative, is similarly derived from the pronoun *gutte*, and the superlative affix *-mush*."—*Grammatik i det Lappiske Sprog*, §§ 192, 193.



## CHAPTER XI.

## THE COMPARATIVE DEGREE.

§ 357. IN the present English the Adjectives preserve the same form throughout both numbers, and in all genders. Consequently they are destitute of case; the objective, the nominative, and the possessive senses being expressed alike.—*A good man, a good woman, a good sword; the good men, the good women, the good swords; a good man's son, a good woman's son, a good sword's edge.*

The only mode in which adjectives change their form is in the case of the *Degrees of Comparison*.

The adjective in its simple form is called the Positive Adjective. From the adjective in its *Positive* form, are formed—1, the *Comparative*; 2, the *Superlative* Degree.

The sign of the Comparative Degree is equivalent in meaning to the word *more*. In the word *bright-er*, the syllable *-er* is the sign of the Comparative Degree. The word *bright-er* is equivalent in meaning to *more bright*.

The sign of the Superlative Degree is equivalent in meaning to the word *most*. In the word *bright-est*, the syllable *-est* is the sign of the Superlative Degree. Also, the word *bright-est* is equivalent in meaning to the words *most bright*.

The comparative degree is formed from the positive by the addition of the syllable *-er*; as *cold, cold-er; rich, rich-er; dry, dry-er; low, low-er*. This is the manner in which the greater part of the English comparatives is formed.

§ 358. *Comparison of Adverbs*.—*The sun shines bright*.—Herein the word *bright* means *brightly*; and although the use of the latter word would have been the more elegant, the expression is not ungrammatical; the word *bright* being looked upon as an adjectival adverb.



*The sun shines to-day brighter than it did yesterday, and to-morrow it will shine brightest.*—Here also the sense is adverbial; from whence we get the fact, that adverbs take degrees of comparison.

Now let the root *mag-*, as in *magnus*, μέγας, and *mikil* (Norse), give the idea of greatness. In the Latin language we have from it two comparative forms: 1. the adjectival comparative *major* = *greater*; 2. the adverbial comparative *magis* = *more* (*plus*). The same takes place in Mæso-Gothic: *maiza* means *greater*, and is adjectival; *mais* means *more*, and is adverbial. The Anglo-Saxon forms are more instructive still; e. g. *þæs þe mǣ* = *all the more*, *þæs þe bet* = *all the better*, have a comparative sense, but not a comparative form, the sign *r* being absent.

§ 359. *Change of vowel.*—By reference to Rask's "Grammar" (§ 128), it may be seen that in the Anglo-Saxon there were, for the comparative and superlative degrees, two forms; viz. *-or* and *-re*, and *-ost* and *-este*, respectively.

The fulness or smallness of a vowel in a given syllable may work a change in the nature of the vowel in a syllable adjoining. In the Anglo-Saxon the following words exhibit a change of vowel:—

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>	
Lang,	Lengre,	Lengest.	<i>Long.</i>
Strang,	Strengre,	Strengest.	<i>Strong.</i>
Geong,	Gyngre,	Gyngest.	<i>Young.</i>
Sceort,	Scyrtre,	Scyrtest.	<i>Short.</i>
Heáh,	Hyrre,	Hyhst.	<i>High.</i>
Eald,	Yldre,	Yldest.	<i>Old.</i>

Of this change, the word last quoted is a still-existing specimen, as *old*, *elder* and *older*, *eldest* and *oldest*. Between the two forms there is a difference in meaning, *elder* being used as a substantive, and having a plural form, *elders*.

It has been stated above that in Anglo-Saxon there were two forms for the comparative and superlative degrees, one in *-re* and *-este*, the other in *-or* and *-ost*, respectively. Now the first of these was the form taken by adjectives; as *se*



*scearpe sweord* = *the sharper sword*, and *se scearpeste sweord* = *the sharpest sword*. The second, on the other hand, was the form taken by adverbs; as, *se sweord scyrð scearpor* = *the sword cuts sharper*, and *se sweord scyrð scearpost* = *the sword cuts sharpest*.

The adjectival form has, as seen above, a tendency to make the vowel of the preceding syllable small; *old*, *elder*.

The adverbial form has a tendency to make the vowel of the preceding syllable full.

Of this effect on the part of the adverbial form the adverbial comparative *rather* is a specimen. We pronounce the *a* as in *father*, or full. Nevertheless, the positive form is small, the *a* being pronounced as the *a* in *fate*.

The word *rather* means *quick*, *easy* = the classical root  $\rho\alpha\delta$ - in  $\rho\acute{\alpha}\delta\iota\omicron\varsigma$ . What we do *quickly* and *willingly* we do *preferably*. Now if the word *rather* were an adjective, the vowel of the comparative would be sounded as the *a* in *fate*. As it is, however, it is adverbial, and as such is properly sounded as the *a* in *father*.

The difference between the action of the small vowel in *-re*, and of the full in *-or*, effects this difference.

§ 360. *Excess of expression*.—Of this two samples have already been given: 1. in words like *songstress*; 2. in words like *children*. This may be called *excess of expression*; the feminine gender, in words like *songstress*, and the plural number, in words like *children*, being expressed twice over. In the vulgarism *betterer* for *better*, and in the antiquated forms *worser* for *worse*, and *lesser* for *less*, we have in the case of the comparatives, as elsewhere, an excess of expression. In the Old High-German we have the forms *betsërôro*, *mêrôro*, *êrërëra* = *better*, *more*, *ere*.

§ 361. *Difference between a sequence in logic and a sequence in etymology*.—The ideas or notions of *thou*, *thy*, *thee*, are ideas between which there is a metaphysical or logical connection. The train of such ideas may be said to form a sequence, and such a sequence may be called a logical one.

The forms (or words) *thou*, *thy*, *thee*, are forms or words between which there is a formal or an etymological con-



nection. A train of such words may be called a sequence, and such a sequence may be called an etymological one.

In the case of *thou, thy, thee*, the etymological sequence tallies with the logical one.

The ideas of *I, my, and me* are also in a logical sequence: but the forms *I, my, and me* are not altogether in an etymological one.

In the case of *I, my, me*, the etymological sequence does *not* tally (or tallies imperfectly) with the logical one.

This is only another way of saying that between the words *I* and *me* there is no connection in etymology.

It is also only another way of saying, that, in the oblique cases, *I*, and, in the nominative case, *me*, are defective.

Now the same is the case with *good, better, bad, worse, &c.* *Good* and *bad* are defective in the comparative and superlative degrees; *better* and *worse* are defective in the positive; whilst between *good* and *better*, *bad* and *worse*, there is a sequence in logic, but no sequence in etymology.

§ 362. It is necessary to know that in the Mæso-Gothic the comparative degree was formed differently from the comparative degree in Anglo-Saxon, English, and the other allied languages. Instead of being formed by the addition of the sound of *-r*, it was formed by the addition of the sound of *-s* or *-z*.

<i>Positive.</i>	<i>Comparative.</i>	<i>English.</i>
ald,	ald-iza,	old, old-er.
sut,	sut-iza,	sweet, sweet-er.
blind,	blind-oza,	blind, blind-er.

In the latter stages of language this *s* became *r*.

In the word *worse* we may suppose that there is a remnant of the old comparative in *-s* or *-z*. The Mæso-Gothic form is *váirsiza*, the Anglo-Saxon *vyrsa*.

The following forms help to illustrate the history of the difficult word:—

Mæso-Gothic, *vairsiza*; Old High-German, *wirsiro*; Middle High-German, *wirser*; Old Saxon, *wirso*; Anglo-Saxon, *vyrsa*; Old Norse, *vërri*; Danish, *værre*; and Swedish, *värre*. Such



are the adjectival forms. The adverbial forms are—Mæso-Gothic, *vairs*; Old High-German, *vir*s; Middle High-German, *wir*s; Anglo-Saxon, *vyrs*; Old Norse, *vërr*; Danish, *værre*; Swedish, *värre*.—GRIMM, *D. G.* iii. 606. Whether the present form in English be originally adjectival or adverbial is indifferent; since, as soon as the final *a* of *vyrsa* was omitted, the two words would be the same. The forms, however, *vairsiza*, *wirser*, *worse*, and *vërri*, make the word one of the most perplexing in the language.

If the form *worse* be taken without respect to the rest, the view of the matter is simply that in the termination *s* we have a remnant of the Mæso-Gothic forms, like *sutiza*, &c., in other words, the old comparative in *s*.

*Wirser* and *vairsiza* traverse this view. They indicate the likelihood of the *s* being no sign of the degree, but a part of the original word. Otherwise the *r* in *wirser*, and the *z* in *vairsiza*, denote an excess of expression.

The analogies of *songstress*, *children*, and *betsësróro* show that excess of expression frequently occurs.

The analogy of *má* and *bet* show that *worse* may possibly be a positive form.

The word *vërri* indicates the belief that the *s* is no part of the root.

Finally, the euphonic processes of the Scandinavian languages tell us that, even had there been an *s*, it would, in all probability, have been ejected. These difficulties verify the statement that the word *worse* is one of the most perplexing in the language.

*Much, more*.—Here, although the words be unlike each other, there is a true etymological relation. Mæso-Gothic, *mikils*; Old High-German, *mihhil*; Old Saxon, *mikil*; Anglo-Saxon, *mycel*; Old Norse, *mickill*; Scotch, *muckle* and *mickle* (all ending in *l*); Danish, *megen*, m.; *meget*, n.; Swedish, *mycken*, m.; *myckett*, n. (where no *l* is found). Such is the adjectival form of the positive, rarely found in the Modern Gothic languages, being replaced in German by *gross*, in English by *great*, in Danish by *stor*. The adverbial forms are *miök* and *miög*, Norse; *much*, English. It is remarkable



that this last form is not found in Anglo-Saxon, being replaced by *sāre*, Germ. *sehr*.—GRIMM, *D. G.* iii. 608.

The adverbial and the Norse forms indicate that the *l* is no part of the original word. Comparison with other Indo-European languages gives us the same circumstance: Sanskrit, *maha*; Latin, *mag-nus*; Greek, μέγας (*megas*).

There is in Mæso-Gothic the comparative form *máiza*, and there is no objection to presuming a longer form, *magiza*; since in the Greek form μείζων, compared with μέγας, there is a similar disappearance of the *g*. In the Old High-German we find *méro*, corresponding with *máiza*, Mæso-Gothic, and with *more*, English.

*Mickle* (replaced by *great*) expresses size; *much*, quantity; *many*, number. The words *more* and *most* apply equally to number and quantity. I am not prepared either to assert or to deny that *many*, in Anglo-Saxon *mænig*, is from the same root with *much*. Of the word *má* notice has already been taken. Its later form, *moe*, occurs as late as Queen Elizabeth, with an adjectival as well as an adverbial sense.

*Little, less*.—Like *much* and *more*, these words are in an etymological relation to each other. Mæso-Gothic, *leitils*; Old High-German, *luzil*; Old Saxon, *luttil*; Anglo-Saxon, *lytel*; Middle High-German, *lützel*; Old Norse, *lítill*. In these forms we have the letter *l*. Old High-German Provincial, *luzíc*; Old Frisian, *litich*; Middle Dutch, *luttik*; Swedish, *liten*; Danish, *liden*.—*Deutsche Grammatik*, iii. 611. From these we find that the *l* is either no part of the original word, or one that is easily got rid of. In Swedish and Danish there are the forms *lille* and *liden*; whilst in the neuter form, *lidt*, the *d* is unpronounced. Even the word *liden* the Danes have a tendency to pronounce *leen*. My own notion is that these changes leave it possible for *less* to be derived from the root of *little*. According to Grimm, the Anglo-Saxon *læssa* is the Gothic *lasivóza*, the comparative of *lasivs* = *weak*.—*Deutsche Grammatik*, iii. 611. In Anglo-Saxon there was the adjectival form *læssa*, and the adverbial form *læs*. In either case we have the form *s*.

*Near, nearer*.—Anglo-Saxon, *neah*; comparative, *nearre*,



*near*, *nyr*; superlative, *nyhst*, *nehst*. Observe, in the Anglo-Saxon positive and superlative, the absence of the *r*. This shows that the English positive *near* is the Anglo-Saxon comparative *nearre*, and that in the secondary comparative *nearer*, we have an excess of expression. It may be, however, that the *r* in *near* is a mere point of orthography, and that it is not pronounced. The fact that in the English language the words *father* and *farther* are, for the most part, pronounced alike, is the key to the forms *near* and *nearer*.

*Farther*.—Anglo-Saxon, *feor*, *fyrre*, *fyrrest*. The *th* seems euphonic, inserted by the same process that gives the  $\delta$  in  $\alpha\nu\delta\rho\omicron\varsigma$ .

*Further*.—Confounded with *farther*, although in reality from a different word, *fore*. Old High-German, *furdir*; New High-German, *der vordere*; Anglo-Saxon, *fyrðre*.

*Former*.—A comparative formed from the superlative; *forma* being such. Consequently, an instance of excess of expression, combined with irregularity.



## CHAPTER XII.

## THE SUPERLATIVE DEGREE.

§ 363. THE comparative degree is formed from the positive by the addition of the syllable *-er*; as *dark, dark-er*; *cold, cold-er*; *rich, rich-er*; *dry, dry-er*; *low, low-er*.

The superlative degree is formed from the positive by the addition of the syllable *-est*; as *dark, dark-est*; *cold, cold-est*; *rich, rich-est*; *dry, dry-est*; *low, low-est*.

But the superlative may also be formed from the comparative by changing the *r* of the comparative into *s*, and adding *t*; as *dark-er, dark-es, dark-es-t*; *cold-er, cold-es, cold-es-t*; *rich-er, rich-es, rich-es-t*; *dry-er, dry-es, dry-es-t*; *low-er, low-es, low-es-t*.

To understand the reason why this complex and apparently unnecessary process has been noticed, we must remember what has been said concerning the Mæso-Gothic language, and the extent to which it preserves the *older* forms of the Gothic inflections.

*The Mæso-Gothic Comparative was not formed in r, but in s.* — *Ald-iza, bat-iza, sut-iza*, were the original forms of what became in Old High-German *alt-iro, bets-iro, suats-iro*, and in English, *old-er, bett-er, sweet-er*.

This is one fact. Another is, that *whilst many languages have a Comparative without a Superlative degree, few or none have a Superlative without a Comparative*. Hence, in the case of a Superlative in *-st*, two views may be taken. According to the one it is the Positive with the addition of *st*; according to the other, it is the old Comparative in *-s* with the addition only of *t*. Now, Grimm, and others, lay down as a rule, that the Superlative is formed, not *directly* from the *Positive*, but *indirectly* through the *Comparative*.



With the exception of *worse* and *less*, all the English Comparatives end in *r*; yet no Superlative ends in *rt*, the form being, not *wise*, *wiser*, *wisert*, but *wise*, *wiser*, *wisest*. This fact, without invalidating the notion just laid down, gives additional importance to the Comparative forms in *s*; since it is from these, before they have changed to *r*, that we must suppose the Superlatives to have been derived. This theory being admitted, we can, by approximation, determine the comparative antiquity of the Superlative degree. It was introduced into the languages allied to the English, *after* the establishment of the Comparative and before the change of *s* into *r*.

Of the other English superlatives, the only ones that demand a detailed examination, are those that are generally despatched without difficulty; viz. the words in *most*; such as *midmost*, *foremost*, &c. The current view is, that they are compound words, formed from simple ones, by the addition of the superlative term *most*. Grimm's view is opposed to this. In appreciating Grimm's view, we must bear in mind the phenomena of *excess of expression*; at the same time we must not depart from the current theory without duly considering a fact stated by Rask; which is, that we have in Icelandic the forms *nærmeir*, *fjarreir*, &c. *nearer*, and *farther*, most unequivocally compounded of *near* and *more*, and of *far* and *more*.

The A. S. gives us the following forms:—

<i>Anglo-Saxon.</i>	<i>English.</i>
innema (inn-ema)	inmost
ûtema (ût-ema)	outmost
siðema (sið-ema)	latest
lætema (læt-ema)	latest
niðema (nið-ema)	nethermost
forma (for-ma)	foremost
æftema (æft-ema)	aftermost
ufema (uf-ema)	utmost
hindema (hind-ema)	hindmost
midema (mid-ema)	midmost.

Besides these, there are in the other allied languages, words like *fruma* = *first*, *aftuma* = *last*, *miduma* = *middle*.

Now the words in question show at once, that, as far as



they are concerned, the *m* that appears in the last syllable of each has nothing to do with the word *most*.

Hence, from the words in question there was formed, in Anglo-Saxon, a regular superlative form in the usual manner; viz. by the addition of *st*; as *æfte-m-est*, *fyr-m-est*, *læte-m-est*, *sið-m-est*, *yfe-m-est*, *ute-m-est*.

And, hence, in the present English, the different parts of the syllable *most* (in words like *upmost*), come from different quarters. The *m* is the *m* in the Anglo-Saxon words *innema*, &c.; whilst the *-st* is the common sign of the superlative. In separating such words as *midmost* into its component parts, we should write—

mid-m-ost	<i>not</i>	mid-most
ut-m-ost	—	ut-most
up-m-ost	—	up-most
fore-m-ost	—	fore-most
in-m-ost	—	in-most
hind-m-ost	—	hind-most
out-m-ost	—	out-most.

In certain words the syllable *m-ost* is added to a word already ending in *er*; that is, to a word already marked with the sign of the comparative degree.

neth-er-m-ost	hind-er-m-ost
utt-er-m-ost	out-er-m-ost
upp-er-m-ost	inn-er-m-ost.

Having accounted for the *m* in the words just mentioned, we can account for the *m* in the word *former*. *Former* (*for-m-er*) is a comparative from the Anglo-Saxon superlative *forma* (*for-m-a*).

The words *inmost*, *outmost*, *upmost*, *midmost*, *foremost*, *hindmost*, *utmost*, are *doubly* superlative.

The words *nethermost*, *uppermost*, *uttermost*, *undermost*, *outermost*, and *innermost*, are *trebly* superlative.



## CHAPTER XIII.

## THE PERSONAL PRONOUNS.

§ 364. *I—we, us, me—thou—ye.*—These constitute the true personal pronouns. From *he, she, and it*, they differ in being destitute of gender.

These latter words are demonstrative rather than personal, so that there are in English true personal pronouns for the first two persons only.

In most other languages the current pronouns of the third person are, as in English, demonstrative rather than personal.

The usual declension of the personal pronouns is exceptionable. *I* and *me*, *thou* and *ye*, stand in no etymological relations to each other. The true view of the words is, that they are not irregular but defective. *I* has no *oblique*, and *me* no nominative case. And so with respect to the rest.

*My.*—*My*, as stated above, is a form originally accusative, but now used in a genitive sense.

*Me.*—In Anglo-Saxon this was called a dative form. The fact seems to be that both *my* and *me* grow out of an accusative form, *meh, mec*.

That the sound of *k* originally belonged to the pronouns *me* and *thee*, we learn not only from the Anglo-Saxon *mec, þec, meh, þeh*, but from the Icelandic *mik, þik*, and the German *mich, dich*. This accounts for the form *my*; since *y = ey*, and the sounds of *y* and *g* are allied. That both *me* and *my* can be evolved from *mik*, we see in the present Scandinavian languages, where, very often even in the same district, *mig* is pronounced both *mey* and *mee*.

*We and our.*—These words are not in the condition of *I* and *me*. Although the fact be obscured, they are really in an etymological relation to each other. This we infer from the alli-



ance between the sounds of *w* and *ou*, and from the Danish forms *vi* (*we*), *vor* (*our*). It may be doubted, however, whether *our* be a true genitive rather than an adjectival form. In the form *ours* we find it playing the part, not of a case, but of an independent word. Upon this, however, too much stress cannot be laid. In Danish it takes a neuter form: *vor* = *noster*; *vort* = *nostrum*. From this I conceive that it agrees, not with the Latin genitive *nostrum*, but with the adjective *noster*.

*We, our, and us.*—Even *us* is in an etymological relation to *we*. That *we* and *our* are so, has just been shown. Now in Anglo-Saxon there were two forms of *our*, viz. *úre* (= *nostrum*), and *user* (= *noster*). This connects *we* and *us* through *our*.

From these preliminary notices we have the changes in form of the true personal pronouns, as follows:—

## 1ST PERSON.

1st Term. (for nominative singular).

I. Undeclined.

2nd Term. (for the singular number).

Acc. *Me*.

Gen. *My*.

Form in *n*—*Mine*.

3rd Term. (for the plural number).

Nom. *We*.

Acc. *Us*.

Forms in *r* and *-r-s*—*Our, ours*.

## 2ND PERSON.

1st Term. (for the singular number).

Nom. *Thou*.

Acc. *Thee*.

Gen. *Thy*.

Form in *n*—*Thine*.

2nd Term. (for the plural number).

Nom. *Ye* and *you*.

Acc. *You* and *ye*.

Forms in *r* and *-r-s*—*Your, yours*.

*We* and *me* have been dealt with as distinct words. But it is only for practical purposes that they can be considered to be thus separate; since the sound of *m* and *w* are allied.

*You.*—As far as the practice of the present mode of speech is concerned, the word *you* is a *nominative* form; since we say *you move, you are moving, you were speaking*.

Why should it not be treated as such? There is no absolute reason why it should not. All that can be said is, that the historical reason and the logical reason are at variance. The Anglo-Saxon form for *you* was *eow*, for *ye*, *ge*. Neither bear any sign of case at all, so that, form for form, they are



equally and indifferently nominative and accusative, as the habit of language may make them. Hence it, perhaps, is more logical to say that a certain form (*you*) is used *either* as a nominative or accusative, than to say that the accusative case is used instead of a nominative. It is clear that *you* can be used instead of *ye* only so far as it is nominative in power.

*Ye.*—As far as the evidence of such expressions as *get on with ye* is concerned, the word *ye* is an accusative form.

*Me.*—Carrying out the views just laid down, and admitting *you* to be a nominative, or *quasi*-nominative case, we may extend the reasoning to the word *me*, and call it also a secondary nominative; inasmuch as such phrases as *it is me = it is I* are common.

Now to call such expressions incorrect English is to assume the point. No one says that *c'est moi* is bad French, and that *c'est je* is good. The fact is, that the whole question is a question of degree. Has or has not the custom been sufficiently prevalent to have transferred the forms *me*, *ye*, and *you* from one case to another?

At the same time it must be observed that the expression *it is me = it is I* will not justify the use of *it is him*, *it is her = it is he* and *it is she*. *Me*, *ye*, *you*, are what may be called *indifferent* forms, *i. e.* nominative as much as accusative, and accusative as much as nominative. *Him* and *her*, on the other hand, are not indifferent. The *-m* and *-r* are respectively the signs of cases other than the nominative.

Again: the reasons which allow the form *you* to be considered as a nominative plural, on the strength of its being used for *ye*, will not allow it to be considered a nominative singular on the strength of its being used for *thou*. It is submitted to the reader, that in phrases like *you are speaking*, &c., even when applied to a single individual, the idea is really plural; in other words, that the courtesy consists in treating *one* person as *more than one*, and addressing him as such, rather than in using a plural form in a singular sense. It is certain that, grammatically considered, *you = thou* is a plural, since the verb with which it agrees is plural. Thus we say, *you are speaking*; not *you art speaking*.



## CHAPTER XIV.

## ON THE TRUE REFLECTIVE PRONOUN IN THE GOTHIC LANGUAGES, AND ON ITS ABSENCE IN ENGLISH.

§ 365. A TRUE reflective pronoun is wanting in English. In other words, there are no equivalents to the Latin pronominal forms, *se*, *sibi*.

Nor yet are there any equivalents in English to the so-called adjectival forms *suus*, *sua*, *suum*: since *his* and *her* are the equivalents to *ejus* and *illius*, and are not adjectives but genitive cases.

At the first view, this last sentence seems unnecessary. It might seem superfluous to state, that, if there were no such primitive form as *se* (or its equivalent), there could be no such secondary form as *suus* (or its equivalent).

Such, however, is not the case. *Suus* might exist in the language, and yet *se* be absent; in other words, the derivative form might have continued whilst the original one had become extinct.

Such is really the case with the *Old Frisian*. The reflective personal form, the equivalent to *se*, is lost, whilst the reflective possessive form, the equivalent to *suus*, is found. In the *Modern Frisian*, however, both forms are lost.

The history of the reflective pronoun in the Gothic tongues is as follows:—

*In Mæso-Gothic*.—Found in two cases, *sis*, *sik* = *sibi*, *se*.

*In Old Norse*.—Ditto. *Ser*, *sik* = *sibi*, *se*.

*In Old High-German*.—The dative form lost; there being no such word as *sir* = *sis* = *sibi*.

*In Old Frisian*.—As stated above, there is here no equivalent to *se*; whilst there is the adjectival form *sin* = *suus*.

*In Old Saxon*.—The equivalent to *se* and *sibi* very rare.



The equivalent to *suus* not common, but commoner than in Anglo-Saxon.

*In Anglo-Saxon.*—No instance of the equivalent to *se* at all. The forms *sinne* = *sum*, and *sinum* = *suo*, occur in Beowulf. In Cædmon cases of *sin* = *suus*, are more frequent. Still the usual form is *his* = *ejus*.

In the Dutch, Danish, and Swedish, the true reflectives, both personal and possessive, occur; so that the modern Frisian and English stand alone in respect to the entire absence of them.—*Deutsche Grammatik*, iv. 321—348.

The statement concerning the absence of the true reflective in English, although negative, has an important philological bearing on more points than one.

1. It renders the use of the word *self* much more necessary than it would be otherwise.

2. It renders us unable to draw a distinction between the meanings of the Latin words *suus* and *ejus*.

3. It precludes the possibility of the evolution of a middle voice like that of the Old Norse, where *kalla-sc* = *kalla-sik*.



## CHAPTER XV.

## THE DEMONSTRATIVE PRONOUNS, &amp;c.

§ 366. THE demonstrative pronouns are, 1. *He, it.* 2. *She.* 3. *This, that.* 4. *The.*

*He, she, and it*, generally looked on as personal, are here treated as demonstrative pronouns, for the following reasons.

1. The personal pronouns form an extremely natural class, if the pronouns of the two first persons be taken by themselves. This is not the case if they be taken along with *he, it*, and *she*. The absence of gender, the peculiarity in their declension, and their defectiveness, are marked characters wherein they agree with each other, but not with any other words.

2. The idea expressed by *he, it*, and *she* is naturally that of demonstrativeness. In the Latin language *is, ea, id; ille, illa, illud; hic, hæc, hoc*, are demonstrative pronouns in sense, as well as in declension.

3. The plural forms *they, them*, in the present English, are the plural forms of the root of *that*, a true demonstrative pronoun; so that even if *he, she*, and *it* could be treated as personal pronouns, it could only be in the singular number.

4. The word *she* has grown out of the Anglo-Saxon *seó*. Now *seó* was in Anglo-Saxon the feminine form of the definite article; the definite article being a demonstrative pronoun.

Compared with the Anglo-Saxon the present English stands as follows:—

*She.*—The Anglo-Saxon form *heó*, being lost to the language, is replaced by the feminine article *seó*.

*Her.*—This is a case, not of the present *she*, but of the Anglo-Saxon *heó*: so that *she* may be said to be defective in the oblique cases and *her* to be defective in the nominative.



*Him.*—A true dative form, which has replaced the Anglo-Saxon *hine*. When used as a dative, it was neuter as well as masculine.

*His.*—Originally neuter as well as masculine. Now, as a neuter, replaced by *its*—"et quidem ipsa vox *his*, ut et interrogativum *whose*, nihil aliud sunt quam *hee's*, *who's*, ubi *s* omnino idem præstat quod in aliis possessivis. Similiter autem *his* pro *hee's* eodem errore quo nonnunquam *bin* pro *been*; item *whose* pro *who's* eodem errore quo *done*, *gone*, *knowne*, *growne*, &c., pro *doen*, *goen*, *knownen*, vel *do'n*, *go'n*, *know'n*, *grow'n*; utrobique contra analogiam linguæ; sed usu defenditur."—WALLIS, c. v.

*It.*—Changed from the Anglo-Saxon *hit*, by the ejection of *h*. The *t* is no part of the original word, but a sign of the neuter gender, forming it regularly from *he*. The same neuter sign is preserved in the Latin *id* and *illud*.

*Its.*—In the course of time the nature of the neuter sign *t*, in *it*, the form being found in but a few words, became misunderstood. Instead of being looked on as an affix, it passed for part of the original word. Hence was formed from *it* the anomalous genitive *its*, superseding the Saxon *his*. The same was the case with—

*Hers.*—The *r* is no part of the original word, but the sign of the dative case. These formations are of value in the history of cases.

*They, their, them.*—As *hit* changed into *it*; as *heó* became replaced by *she*, and as the vowel form *the*, as an article, came to serve for all the cases of all the genders, two circumstances took place: 1. The forms *pám* and *pára* as definite articles became superfluous; and, 2. The connection between the plural forms *hí*, *heom*, *heora*, and the singular forms *he* and *it*, grew indistinct. These were conditions favourable to the use of the forms *they*, *them*, and *their*, instead of *hí*, *heom*, *heora*.

*Theirs.*—In the same predicament with *hers* and *its*.

*Than* or *then*, and *there.*—Although now adverbs, they were once demonstrative pronouns, in a certain case and in a certain gender—*than* and *then* masculine accusative and singular, *there* feminine dative and singular.



An exhibition of the Anglo-Saxon declension is the best explanation of the English. Be it observed, that the cases marked in italics are found in the present language.

## I.

Se, *seó*.

Of this word the Anglo-Saxon has two forms only, both of the singular number, and both in the nominative case; viz. masc. *se*; fem. *seó* (the). The neuter gender and the other cases of the article were taken from the pronoun *þæt*.

## II.

*þæt* (that, the), and *þis* (this).

	<i>Neut.</i>	<i>Masc.</i>	<i>Fem.</i>		<i>Neut.</i>	<i>Masc.</i>	<i>Fem.</i>
Sing. Nom.	<i>þæt</i>	—	—		<i>þis</i>	<i>es</i>	<i>þeós.</i>
Acc.	<i>þæt</i>	<i>þone</i>	<i>þā</i>		<i>þis</i>	<i>þisne</i>	<i>þás.</i>
Abl.	<i>þy</i>	<i>þy</i>	<i>þæ're.</i>		<i>þise</i>	<i>þise</i>	<i>þisse.</i>
Dat.	<i>þám</i>	<i>þám</i>	<i>þæ're.</i>		<i>þisum</i>	<i>þisum</i>	<i>þisse.</i>
Gen.	<i>þæs</i>	<i>þæs</i>	<i>þæ're.</i>		<i>þises</i>	<i>þises</i>	<i>þisse.</i>
Plur. Nom. Acc.	<i>þá.</i>				<i>þás.</i>		
Abl. Dat.	<i>þám.</i>				<i>þisum.</i>		
Gen.	<i>þára.</i>				<i>þissa.</i>		

## III.

*Hit* (it), *he* (he), *heó* (she).

Sing. Nom.	<i>hit</i>	<i>he</i>	<i>heó.</i>
Acc.	<i>hit</i>	<i>hine</i>	<i>hí.</i>
Dat.	<i>him</i>	<i>him</i>	<i>hire.</i>
Gen.	<i>his</i>	<i>his</i>	<i>hire.</i>

Plur. Nom. Acc.	<i>hi.</i>
Dat.	<i>him</i> (heom).
Gen.	<i>hira</i> (heora).

## IV.

*þe* (the)—Undeclined, and used for all cases and genders.

*These.*—Here observe—

1st. That the *s* is no inflection, but a radical part of the word, like the *s* in *geese*.

2nd. That the Anglo-Saxon form is *þás*.



These facts create difficulties in respect to the word *these*. Mr. Guest's view is, perhaps, the best; viz. that the plural element of the word is the letter *e*, and that this *-e* is the old English and Anglo-Saxon adjective plural; so that *thes-e* is formed from *thes*, as *gode* (= *boni*) is formed from *god* (= *bonus*).

The nominative plural in the Old English ended in *e*; as,—

<i>Singular.</i>			<i>Plural.</i>		
<i>M.</i>	<i>F.</i>	<i>N.</i>	<i>M.</i>	<i>F.</i>	<i>N.</i>
<i>God,</i>	<i>god,</i>	<i>god.</i>	<i>gode.</i>		

In Old English MSS. this plural in *-e* is general. It occurs not only in adjectives and pronouns as a regular inflection, but even as a plural of the genitive *his*, that word being treated as a nominative singular; so that *hise* is formed from *his*, as *sui* from *suus*, or as *ejī* might have been formed from *ejus*; provided that in the Latin language this last word had been mistaken for a nominative singular. The following examples are Mr. Guest's.

1. In these lay a gret multitude of *syke* men, *blinde*, *crokid*, and *drye*.  
WICLIFFE, *Jon.* v.

2. In all the orders foure is non that can  
So much of dalliance and faire language,  
He hadde ymade ful many a marriage—  
His tippet was ay farsed ful of knives,  
And pinnes for to given *faire* wives.

CHAUCER, *Prol.*

3. And *al* the cuntre of Judee wente out to him, and *alle* men of Jerusalem.—WICLIFFE, *Mark* i.

4. He ghyueth lif to *alle* men, and brething, and *alle* thingis; and made of von *al* kynde of men to inhabit on *al* the face of the erthe.  
—WICLIFFE, *Dedis of Apostlis*, xvii.

5. That fadres sone which *alle* thinges wrought;  
And *all*, that wrought is with a skilful thought,  
The Gost that from the fader gan procede,  
Hath souled hem.

CHAUCER, *The Second Nonnes Tale*.



6. And *alle* we that ben in this aray  
And maken *all* this lamentation,  
We losten *alle* our husbondes at that toun.

CHAUCER, *The Knightes Tale*.

7. A *good* man bryngeth forth *gode* thingis of *good* tresore.—  
WICLIFFE, Matt. xii.

8. So every *good* tree maketh *gode* fruytis, but an yvel tree maketh yvel fruytes. A *good* tree may not make yvel fruytis, neither an yvel tree may make *gode* fruytis. Every tree that maketh not *good* fruyt schal be cut down.—WICLIFFE, Matt. vii.

9. Men loveden more darknessis than light for her werkes weren *yvele*, for ech man that doeth *yvel*, hateth the light.—WICLIFFE, Jon. iii.

10. And *othere* seedis felden among thornes wexen up and strangliden hem, and *othere* seedis fedlen into good lond and gaven fruyt, sum an hundred fold, *another* sixty fold, an *other* thritty fold, &c.—  
WICLIFFE, Matt. xiii.

11. Yet the while he spake to the puple lo *his* mother and *hise* brethren stonden withoute forth.—WICLIFFE, Matt. xii.

12. And *hise* disciples camen and token *his* body.—WICLIFFE, Matt. xiv.

13. Whan *thise* Bretons tuo were fled out of *this* lond  
Ine toke his feaute of alle, &c.

ROB. BRUNE, p. 3.

14. *This* is thilk disciple that bereth witnessyng of *these* thingis, and wroot them.—WICLIFFE, John xxi.

15. Seye to us in what powers thou doist *these* thingis, and who is he that gaf to thee *this* power.—WICLIFFE, Luke xx.

*Those*.—Perhaps the Anglo-Saxon *þá* with *s* added. Perhaps the *þás* from *þis* with its power altered. Rask, in his “Anglo-Saxon Grammar,” writes, “from *þis* we find, in the plural, *þæs* for *þás*. From which afterwards, with a distinction in signification, *these* and *those*.” The English form *they* is illustrated by the Anglo-Saxon form *ðage* = *þá*. The whole doctrine of the forms in question has yet to assume a satisfactory shape.

The present declension of the demonstrative pronouns is as follows:—



## I.

*The*—Undeclined.

## II.

*She*—Defective in the oblique cases.

## III.

*He*.

	<i>Masc.</i>	<i>Neut.</i>	<i>Fem.</i>
<i>Nom.</i>	He . .	It (from <i>hit</i> ) . .	—
<i>Acc.</i>	Him . .	It . . . .	Her.
<i>Dat.</i>	Him . .	— . . . .	Her.
<i>Gen.</i>	His . .	— . . . .	Her.
<i>Secondary Gen.</i>	— . .	Its . . . .	Hers.

No plural form.

## IV.

*That*.

	<i>Neut.</i>	<i>Masc.</i>	<i>Fem.</i>
<i>Sing. Nom.</i>	That . .	— . . . .	—
<i>Acc.</i>	That . .	Than,* then . .	—
<i>Dat.</i>	— . .	— . . . .	There.*
<i>Plur. Nom.</i>	. . .	They.†	
<i>Acc.</i>	. . .	Them.†	
<i>Gen.</i>	. . .	Their.†	
<i>Secondary Gen.</i>	. . .	Theirs.†	

## V.

*Singular*, This.*Plural*, These.

## VI.

*Those*.

* Used as adverbs.

† Used as the plurals of *he*, *she*, and *it*.



## CHAPTER XVI.

## THE RELATIVE, INTERROGATIVE, AND CERTAIN OTHER PRONOUNS.

§ 367. IN the relative and interrogative pronouns, *who*, *what*, *whom*, *whose*, we have, expressed by a change of form, a neuter gender, *what*; a dative case, *whom*; and a genitive case, *whose*; the true power of the *s* (viz. as the sign of a case) being obscured by the orthographic addition of the *e* mute.

To these may be added, 1, the adverb *why*, originally the ablative form *hvi* (*quo modo? quâ viâ?*). 2. The adverb *where*, a feminine dative, like *there*. 3. *When*, a masculine accusative (in Anglo-Saxon *hwæne*), and analogous to *then*.

The following points in the history of the demonstrative and relative pronouns are taken from Grimm's "Deutsche Grammatik," vol. iii. pp. 1, 2, 3.

Throughout the Indo-European tribe the interrogative or relative idea is expressed by *k*, or by a modification of *k*; *e. g.* *qu*, *hv*, or *h*; as, Sanskrit, *kas*, who; *kataras*, which of two; *katama*, which of many.—Lithuanic, *kas*, who; *koks*, of what sort; *kokelys*, how great; *kaip*, how.—Slavonic: *kto*, who, Russian and Polish; *kdo*, who, Bohemian; *kotory*, which, Russian; *kolik*, how great.—*Quot*, *qualis*, *quantus*, Latin.—*Κόσος*, *κοῖος*, *κότε*, Ionic Greek; in the other dialects, however, *πότερος*, *πόσος*, &c.—Gothic: *hvas*, who, Mæso-Gothic; *huer*, Old High-German; *hvaþar*, which of two, Mæso-Gothic; *huëdar*, Old High-German; *hvem*, *hvad*, *huanne*, *huar*, Norse; *what*, *why*, *which*, *where*, &c., English.

Throughout the Indo-European tribe the demonstrative idea is expressed by *t*, or by a modification of it; as, Sanskrit, *tat*, that; *tata-ras*, such a one out of two.—Lithuanic, *tas*, he;



*toks*, such ; *tokelys*, so great ; *taip*, so.—Slavonic, *t*, or *ta*, he ; *taku*, such ; *tako*, so.—*Tot*, *talis*, *tantum*, Latin.—*Tόσος*, *τοῖος*, *τότε*, Greek ; *this*, *that*, *thus*, English, &c.

The two sounds in the Danish words *hvi*, *hvad*, &c., and the two sounds in the English, *what*, *when* (Anglo-Saxon, *hwæt*, *hwæne*), account for the forms *why* and *how*. In the first the *w* alone, in the second the *h* alone, is sounded. The Danish for *why* is *hvi*, pronounced *vi* ; in Swedish the word is *hu*.

The following remarks (some of them not strictly etymological) apply to a few of the remaining pronouns. For further details, see GRIMM, *D. G.* iii. 4.

*Same*.—Wanting in Anglo-Saxon, where it was replaced by the word *ylca*, *ylce*. Probably derived from the Norse.

*Self*.—In *myself*, *thysself*, *herself*, *ourselves*, *yourselves*, a substantive (or with a substantival power), and preceded by a genitive case. In *himself* and *themselves* an adjective (or with an adjectival power), and preceded by an accusative case. *Itself* is equivocal, since we cannot say whether its elements are *it* and *self*, or *its* and *self* ; the *s* having been dropped in utterance. It is very evident that either the form like *himself*, or the form like *thysself*, is exceptionable ; in other words, that the use of the word is inconsistent. As this inconsistency is as old as the Anglo-Saxons, the history of the word gives us no elucidation. In favour of the forms like *myself* (*self* being a substantive), are the following facts :—

1. The plural word *selves*, a substantival, and not an adjectival form.

2. The Middle High-German phrases, *mîn lîp*, *dîn lîp*, *my body*, *thy body*, equivalent in sense to *myself*, *thysself*.

3. The circumstance that if *self* be dealt with as a substantive, such phrases as *my own self*, *his own great self*, &c. can be used ; whereby the language is a gainer.

“Vox *self*, pluraliter *selves*, quamvis etiam pronomen a quibusdam censeatur (quoniam ut plurimum per Latinum *ipse* redditur), est tamen plane nomen substantivum, cui quidem vix aliquod apud Latinos substantivum respondet ; proxime tamen accedet vox *persona* vel *propria persona*, ut *my self*, *thy self*, *our selves*, *your selves*, &c. (*ego ipse*, *tu ipse*, *nos ipsi*, *vos*



*ipsi*, &c.), ad verbum *mea persona*, *tua persona*, &c. Fateor tamen *himself*, *itself*, *themselves*, vulgo dici pro *his-self*, *its-self*, *theirselves*; at (interposito *own*) *his own self*, &c., *ipsius propria persona*," &c.—WALLIS, c. vii.

4. The fact that many persons actually say *hissself* and *theirselves*.

*Whit*.—As in the phrase *not a whit*. This enters in the compound pronouns *aught* and *naught*.

*One*.—As in the phrase *one does so and so*. From the French *on*. Observe that this is from the Latin *homo*, in Old French *hom*, *om*. In the Germanic tongues *man* is used in the same sense: *man sagt* = *one says* = *on dit*. *One*, like *self* and *other*, is so far a substantive, that it is inflected. Gen. sing. *one's own self*: plural, *my wife and little ones are well*.

*Derived pronouns*.—*Any*, in Anglo-Saxon, *ænig*. In Old High-German we have *einic* = *any*, and *einac* = *single*. In Anglo-Saxon *ánega* means *single*. In Middle High-German *einec* is always *single*. In New High-German *einig* means, 1. *a certain person* (*quidam*), 2. *agreeing*; *einzig* meaning *single*. In Dutch *énech* has both meanings. This indicates the word *án*, *one*, as the root of the word in question.—GRIMM, *D. G.* iii. 9.

*Compound pronouns*.—*Which*, as has been already stated more than once, is most incorrectly called the neuter of *who*. Instead of being a neuter, it is a compound word. The adjective *leiks*, *like*, is preserved in the Mæso-Gothic words *galeiks*, and *missaleiks*. In Old High-German the form is *lih*, in Anglo-Saxon *lic*. Hence we have Mæso-Gothic, *hvêleiks*; Old High-German, *huëlih*; Anglo-Saxon, *huilic* and *hvilc*; Old Frisian, *hwelik*; Danish, *hvilken*; German, *welch*; Scotch, *whilk*; English, *which*. (GRIMM, *D. G.* iii. 47.) The same is the case with—

1. *Such*.—Mæso-Gothic, *svaleiks*; Old High-German, *sólîh*; Old Saxon, *sulîc*; Anglo-Saxon, *svilc*; German, *solch*; English, *such*. (GRIMM, *D. G.* iii. 48.) Rask's derivation of the Anglo-Saxon *swilc* from *swa-ylc*, is exceptionable.

2. *Thilk*.—An old English word, found in the provincial dialects, as *thick*, *thuck*, *theck*, and hastily derived by Tyrwhitt, Ritson, and Weber, from *së ylca*, is found in the following



forms: Mæso-Gothic, *þéleiks*; Norse, *þvilikr*. (GRIMM, iii. 49.)

3. *Ilk*.—Found in the Scotch, and always preceded by the article; *the ilk*, or *that ilk*, meaning *the same*. In Anglo-Saxon this word is *ylca*, preceded also by the article *se ylca*, *seó ylce*, *þæt ylce*. In English, as seen above, the word is replaced by *same*. In no other Gothic dialect does it occur. According to Grimm, this is no simple word, but a compound one, of which some such word as *ei* is the first, and *líc* the second element. (*Deutsche Grammatik*, iii. 50.)

*Aught*.—In Mæso-Gothic is found the particle *aiv*, *ever*, but only in negative propositions; *ni* (*not*) preceding it. Its Old High-German form is *éo*, *io*; in Middle High-German, *ie*; in New High-German, *je*; in Old Saxon, *io*; in Anglo-Saxon, *ā*; in Norse, *æ*. Combined with this particle the word *whit* (*thing*) gives the following forms: Old High-German, *éowiht*; Anglo-Saxon, *āviht*; Old Frisian, *āwet*; English, *aught*. The word *naught* is *aught* preceded by the negative particle. (*Deutsche Grammatik*, iii. 52.)

*Each*.—The particle *gi* enters, like the particle, in the composition of pronouns. Old High-German, *éogalīher*, every one; *éocalih*, all; Middle High-German, *iegelich*; New High-German, *jeglich*; Anglo-Saxon, *ælc*; English, *each*; the *l* being dropped, as in *which* and *such*. *Ælc*, as the original of the English *each* and the Scotch *ilka*,* must by no means be confounded with the word *ylce*, *the same*. (GRIMM, *D. G.* iii. 54.)

*Every*, in Old English, *everich*, *everech*, *everilk one*, is *ælc*, preceded by the particle *ever*. (GRIMM, *D. G.* iii. 54.)

*Either*.—Old High-German, *éogahuëdar*; Middle High-German, *iegewëder*; Anglo-Saxon, *æghvāðer*, *ægðer*; Old Frisian, *eider*.

*Neither*.—The same, with the negative article prefixed. *Neither* : *either* : : *naught* : *aught*.

* Different from *ilk*.



## CHAPTER XVII.

## THE ARTICLES.

§ 368. IN the generality of grammars the definite article *the*, and the indefinite article *an*, are the very first parts of speech that are considered. This is exceptionable. So far are they from being essential to language, that, in many dialects, they are wholly wanting. In Greek there is no indefinite, in Latin there is neither an indefinite nor a definite article. In the former language they say  $\alpha\upsilon\eta\rho\ \tau\iota\varsigma = a\ \text{certain man}$ : in the Latin the words *filius patris* mean equally *the son of the father*, *a son of a father*, *a son of the father*, or *the son of a father*. In Mæso-Gothic and in Old Norse, there is an equal absence of the indefinite article; or, at any rate, if there be one at all, it is a different word from what occurs in English. In these the Greek  $\tau\iota\varsigma$  is expressed by the Gothic root *sum*.

Now, as it is very evident that, as far as the sense is concerned, the words *some man*, *a certain man*, and *a man*, are, there or thereabouts, the same, an exception may be taken to the statement that in Greek and Mæso-Gothic there is no indefinite article. It may, in the present state of the argument, be fairly said that the words *sum* and  $\tau\iota\varsigma$  are pronouns with a certain sense, and that *a* and *an* are no more; consequently, that in Greek the indefinite article is  $\tau\iota\varsigma$ , in Mæso-Gothic *sum*, and in English *a* or *an*.

A distinction, however, may be made. In the expression  $\alpha\upsilon\eta\rho\ \tau\iota\varsigma$  (*anær tis*) = *a certain man*, or *a man*, and in the expression *sum mann*, the words *sum* and  $\tau\iota\varsigma$  preserve their natural and original meaning: whilst in *a man* and *an ox* the words *a* and *an* are used in a secondary sense. These words, as is currently known, are one and the same, the *n*, in the form *a*, being ejected through a euphonic process.



They are, moreover, the same words with the numeral *one*; Anglo-Saxon, *a'n*; Scotch, *ane*. Now, between the words *a man* and *one man*, there is a difference in meaning; the first expression being the most indefinite. Hence comes the difference between the English and the Mæso-Gothic expressions. In the one word *sum* has a natural, in the other the word *an* has a secondary power.

The same reasoning applies to the word *the*. Compared with *a man*, the words *the man* are very definite. Compared, however, with the words *that man*, they are the contrary. Now, just as *an* and *a* have arisen out of the numeral *one*, so has *the* arisen out of the demonstrative pronoun *þæt*, or at least from some common root. It will be remembered that in Anglo-Saxon there was a form *þe*, undeclined, and common to all the cases of all the numbers.

In no language in its oldest stage is there ever a word giving, in its primary sense, the ideas of *a* and *the*. As tongues become modern, some noun with a *similar* sense is used to express them. In the course of time a change of form takes place, corresponding to the change of meaning; *e.g.* *one* becomes *an*, and afterwards *a*. Then it is that articles become looked upon as separate parts of speech, and are dealt with accordingly. No invalidation of this statement is drawn from the Greek language. Although the first page of the etymology gives us *ὁ, ἡ, τὸ* (*ho, hæ, to*), as the definite articles, the corresponding page in the syntax informs us, that in the oldest stage of the language, *ὁ* (*ho*) = *the*, had the power of *οὗτος* (*howtos*) = *this*.

The origin of the articles seems uniform. In German *ein*, in Danish *en*, stand to *one* in the same relation that *an* does. The French *un*, Italian and Spanish *uno*, are similarly related to *unus* = *one*.

And as, in English *the*, in German *der*, in Danish *den*, come from the demonstrative pronouns, so in the classical languages are the French *le*, the Italian *il* and *lo*, and the Spanish *el*, derived from the Latin demonstrative, *ille*.

In his *Outlines of Logic*, the present writer has given reasons for considering the word *no* (as in *no man*) an article.



That *the*, in expressions like *all the more*, *all the better*, &c., is no article, has already been shown.

The declension of the pronouns, as given in a tabular view, is as follows:—

*Pronouns of the First Person Singular.*

Nom.	<i>I.</i>		Nom.	—
Poss.	—		Poss.	<i>my</i>
Obj.	—		Obj.	<i>me.</i>

*Pronoun of the First Person Plural.*

Nom.	<i>we</i>
Poss.	<i>our</i>
Obj.	<i>us.</i>

*Pronoun of the Second Person Singular.*

Nom.	<i>thou</i>
Poss.	<i>thy</i>
Obj.	<i>thee.</i>

*Pronoun of the Second Person Plural.*

Nom.	<i>ye</i> or <i>you</i>
Poss.	<i>your</i>
Obj.	<i>you</i> or <i>ye.</i>

*Pronouns of the Third Person Singular, originally Demonstrative.*

1.

	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>
Nom.	<i>he</i>	—	<i>it</i> *
Poss.	<i>his</i>	<i>her</i>	<i>its</i> †
Obj.	<i>him</i>	<i>her</i>	<i>it.</i>

2.

	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>
Nom.	—	<i>she</i> ‡	—
Poss.	—	—	—
Obj.	—	—	—

* Originally *hit*; *t* being the sign of the neuter gender.

† Originally *his*.

‡ The masculine form *se* existed in Anglo-Saxon, but is now extinct.



3.

*Pronoun of the Third Person Plural, originally Demonstrative.*  
*For all Genders alike.*

Nom. *they*                  Poss. *their*                  Obj. *them.*

4.

*Demonstrative Pronouns, signifying nearness or proximity.*

Sing. *this*                                  |                                  Plur. *thee.*

*Demonstrative Pronouns, signifying distance.*

1.

Sing. *that*                                  |                                  Plur. *those.*

*Relative Pronoun.*

1.

<i>Sing.</i>			<i>Plur.</i>		
	Masc. and Fem.	Neut.		Masc. and Fem.	Neut.
Nom.	<i>who</i>	<i>what</i>	Nom.	<i>who</i>	—
Poss.	<i>whose</i>	—	Poss.	<i>whose</i>	
Obj.	<i>whom</i>	<i>what.</i>	Obj.	<i>whom.</i>	

*The Reflective Pronoun.*

<i>Sing.</i>		<i>Plur.</i>	
Nom.	<i>self</i>	Nom.	<i>selves</i>
Poss.	<i>self's.</i>	Poss.	<i>selves'.</i>

*This is my own dear self, and this my own dear self's handiwork. These are our own selves' making.*

Such forms as *self's* and *selves'* are undoubtedly rare; perhaps no instance can be found of them. At the same time they are possible forms, and, if wanted, are strictly grammatical. Substitute the word *individuality* for *self*, and we see how truly its nature is *substantival*.

A. *This is the opinion of a humble individual (my self).*

B. *Then I don't think much of your humble individuality (self), nor yet of your humble individuality's (self's) opinion.*



*Indeterminate Pronoun.*

<i>Sing.</i>		<i>Plur.</i>	
Nom.	<i>one</i>	Nom.	<i>ones</i>
Poss.	<i>one's.</i>	Poss.	<i>ones'.</i>

*One is unwilling to put one's friend to trouble. My wife and little ones are well. These are my two little ones' play-things.*



## CHAPTER XVIII.

## OF THE CARDINAL NUMBERS.

§ 369. IN one sense the cardinal numbers form no part of a work on etymology. They are single words, apparently simple, and, as such, appertaining to a dictionary rather than to a grammar.

In another sense they are strictly etymological. They are the basis of the ordinals, which are formed from them by derivation. Furthermore, some of them either have, or are supposed to have, certain peculiarities of form which can be accounted for only by considering them derivatives, and that of a very peculiar kind.

It is an ethnological fact, that the numerals are essentially the same throughout the whole Indo-European class of languages. The English *three* is the Latin *tres*, the Sanskrit *tri*, &c. In the Indo-European languages the numerals agree, even when many common terms differ.

And it is also an ethnological fact, that in a great many other groups of languages the numerals differ, even when many of the common terms agree. This is the case with many of the African and American dialects. Languages alike in the common terms for common objects differ in respect to the numerals.

What is the reason for this inconsistency in the similarity or dissimilarity of the numerals as compared with the similarity or dissimilarity of other words? I believe that the following distinction leads the way to it:—

The word *two* = 2, absolutely and unequivocally, and in a primary manner.

The word *pair* also = 2; but not absolutely, not unequivocally, and only in a secondary manner.



Hence the distinction between absolute terms expressive of number, and secondary terms expressive of number.

When languages separate from a common stock before the use of certain words is fixed as *absolute*, there is room for considerable latitude in the choice of numerals; *e.g.* whilst with one tribe the word *pair* = *two*, another tribe may use the word *couple*, a third *brace*, and so on. In this case dialects that agree in other respects may differ in respect to their numerals.

When, on the other hand, languages separate from a common stock after the meaning of such a word as *two* has been fixed absolutely, there is no room for latitude; and the numerals agree where the remainder of the language differs.

1. *One* = *unus*, Latin; εἷς (ἐν), Greek.
2. *Two* = *duo*, δύο.
3. *Three* = *tres*, τρεῖς.
4. *Four* = *quatuor*, τέτταρα—this is apparently problematical. Nevertheless, the assumed changes can be verified by the following forms:—
  - a. *Fidvor*, Mæso-Gothic—to be compared with *quatuor*.
  - b. Πίσυρες, Æolic—illustrates the change between τ- and π- (allied to f-), within the pale of the classical languages.
5. *Five* = *quinque*, πέντε — verified by the following forms:—
  - a. Πέμπε, Æolic Greek.
  - b. *Pump*, Welsh—these account for the change from the  $n + t$  in πέντε to  $m + p$ .
  - c. *Fimf*, Mæso-Gothic; *fünf*, Modern High-German.
  - d. *Fem*, Norse.

The change from the π- of πέντε to the qu- of *quinque* is the change so often quoted by Latin and Celtic scholars between *p* and *k*: ἵππος, ἵκκος, *equus*.

6. *Six* = ἕξ, *sex*.

7. *Seven* = ἑπτὰ, *septem*.

This form is difficult. The Mæso-Gothic form is *sibun*, without a -*t*-; the Norse, *syn*, without either -*t*- or -*n* (= -*m*). A possible explanation of the form *seven*, &c., will be found in the following chapter.

8. *Eight* = ὀκτώ, *octo*.



9. *Nine* = ἐννέα, *novem*. The Mæso-Gothic form is *nigun*, the Icelandic *niu*. In the Latin *novem*, the *v* = the *g* of *nigun*. In the English and Greek it is wanting. The explanation of the *-n* and *-m* will be found in the following chapter.

10. *Ten* = δέκα, *decem*. The Mæso-Gothic form is *tihun*; wherein the *h* = the *c* of *decem* and the *κ* of δέκα. The Icelandic form is *tiu*, and, like δέκα, is without the *-n* (or *-m*). The hypothesis as to the *-m* or *-n* will be given in the next chapter.

11. *Eleven*. By no means the equivalent to *undecim* = 1 + 10.

a. The *e* is *ein* = *one*. *Einlif*, *ein-lef*, *eilef*, *eilf*, *elf*, Old High-German; *andlova*, Old Frisian; *end-leofan*, *endlufan*, Anglo-Saxon. This is universally admitted.

b. The *-lev-* is a modification of the root *laib-an* = *manere* = *to stay* = *to be over*. Hence *eleven* = *one over (ten)*. This is not universally admitted.

c. The *-n* has not been well accounted for. It is peculiar to the Low Germanic dialects.—*Deutsche Grammatik*, ii. 946.

12. *Twelve* = the root *two* + the root *laib* = *two over (ten)*. *Tvalif*, Mæso-Gothic; *zuelif*, Old High-German; *toll*, Swedish. The same doubts that apply to the doctrine of the *-lv-* in *eleven* representing the root *-laib*, apply to the *-lv-* in *twelve*.—*Deutsche Grammatik*, ii. 946.

13. *Thirteen* = 3 + 10. So on till twenty.

30. *Thirty* = 3 + 10, or three decads. This difference in the decimal power of the syllables *-teen* and *-ty* is illustrated by—

a. The Mæso-Gothic.—Here we find the root *tig-* used as a true substantive, equivalent in form as well as power to the Greek δέκα-ας. *Tváim tigum þusandjom* = *duobus decadibus myriadum*. (Luke xiv. 31.) *Jéré þrijé tigivé* = *annorum duarum decadum*. (Luke iii. 23.) *þrins tiguns silubrinaize* = *tres decadas argenteorum*. (Matthew xxvii. 3, 9.) — *Deutsche Grammatik*, ii. 948.

b. The Icelandic.—“The numbers from 20 to 100 are formed by means of the numeral substantive, *tigr*, declined



like *viðr*, and naturally taking the word which it numerically determines in the genitive case.

<i>Nom.</i>	Fjórir tígir manna	=	<i>four tens of men.</i>
<i>Gen.</i>	Fjögurra tígir manna	=	<i>of four tens of men.</i>
<i>Dat.</i>	Fjórum tígum manna	=	<i>to four tens of men.</i>
<i>Acc.</i>	Fjóra tígir manna	=	<i>four tens of men.</i>

“This is the form of the inflection in the best and oldest MSS. A little later was adopted the *indeclinable* form *tígi*, which was used adjectivally.”—*Det Oldnorske Sprogs Grammatik*, af P. A. MUNCH, og C. B. UNGER, Christiania, 1847.

Generally speaking, the greater part of the numerals are undeclined, even in inflected languages. As far as *number* goes, this is necessary.

*One* is naturally and exclusively singular.

*Two* is naturally dual.

The rest are naturally and exclusively plural.

As to the inflection of gender and cases, there is no reason why all the numerals should not be as fully inflected as the Latin *unus, una, unum, unius*.



## CHAPTER XIX.

## ON THE ORDINAL NUMBERS.

§ 370. THE remarks at the close of the last chapter but one indicated the fact that superlative forms were found beyond the superlative degree. The present chapter shows that they are certainly found in some, and possibly in all of the ordinal numbers.

*First.*—In Mæso-Gothic, *fruma*, *frumist*; in Anglo-Saxon, *forma*, *fyrmost*; in Old High-German, *vurist*; in Old Norse, *fyrst*; in New High-German, *erst*. In all these words, whether in *m*, in *mst*, or in *st*, there is a superlative form. The same is the case with *pratamas*, Sanskrit; *fratemas*, Zend; *πρῶτος*, Greek; *primus*, Latin; *primas*, Lithuanic. Considering that, *compared with the other ordinals*, the ordinal of *one* is a sort of superlative, this is not at all surprising.

Between the words *one* and *first* there is no etymological relation. This is the case in most languages. *Unus*, *primus*, *εἷς*, *πρῶτος*, &c.

*Second.*—Between this word and its cardinal, *two*, there is no etymological connection. This is the case in many, if not in most, languages. In Latin the cardinal is *duo*, and the ordinal *secundus*, a gerund of *sequor*, and meaning *the following*. In Anglo-Saxon the form was *se oðer* = *the other*. In the present German, the ordinal is *zweite*, a word etymologically connected with the cardinal *zwei* = *two*.

Old High-German, *andar*; Old Saxon, *othar*; Old Frisian, *other*; Middle Dutch, *ander*. In all these words we have the comparative form *-ter*; and considering that, *compared with the word first*, the word *second* is a sort of comparative, there is nothing in the circumstance to surprise us. The Greek



forms *δεύτερος* and *ἕτερος*, the Latin *alter*, and the Lithuanic *antras*, are the same.

§ 371. With the third ordinal number begin difficulties: 1, in respect to their form; 2, in respect to the idea conveyed by them.

1. Comparing *third*, *fourth*, *fifth*, &c., with *three*, *four*, and *five*, the formation of the ordinal from the cardinal form may seem simply to consist in the addition of *d* or *th*. Such, however, is far from being the case.

2. Arguing from the nature of the first two ordinals, namely, the words *first* and *second*, of which one has been called a superlative and the other a comparative, it may seem a simple matter to associate, in regard to the rest, the idea of ordinalism with the idea of comparison. A plain distinction, however, will show that the case of the first two ordinals is peculiar. *First* is a superlative, not as compared with its cardinal, *one*, but as compared with the other numerals. *Second*, or *other*, is a comparative, not as compared with its cardinal, *two*, but as compared with the numeral *one*. Now, it is very evident, that, if the other cardinals be either comparatives or superlatives, they must be so, not as compared with one another, but as compared with their respective cardinals. *Sixth*, to be anything like a superlative, must be so when compared with *six*.

Now, there are, in etymology, two ways of determining the affinity of ideas. The first is the metaphysical, the second the empirical method.

*This is better than that*, is a sentence which the pure metaphysician may deal with. He may first determine that there is in it the idea of comparison; and next, that the comparison is the comparison between *two* objects, and no more than two. The idea he may compare with others. He may determine, that, with a sentence like *this is one and that is the other*, it has something in common; since both assert something concerning *one out of two objects*. Upon this connection in sense he is at liberty to reason. He is at liberty to conceive that in certain languages words expressive of allied ideas may also be allied in form. Whether such be really the case, he leaves to etymologists to decide.

The pure etymologist proceeds differently. He assumes the



connection in meaning from the connection in form. All that he at first observes is, that words like *other* and *better* have one and the same termination. For this identity he attempts to give a reason, and finds that he can best account for it by presuming some affinity in sense. Whether there be such an affinity, he leaves to the metaphysician to decide. This is the empirical method.

At times the two methods coincide, and ideas evidently allied are expressed by forms evidently allied.

At times the connection between the ideas is evident; but the connection between the forms obscure: and *vice versa*. Oftener, however, the case is as it is with the subjects of the present chapter. Are the ideas of ordinalism in number, and of superlativeness in degree, allied? The metaphysical view, taken by itself, gives us but unsatisfactory evidence; whilst the empirical view, taken by itself, does the same. The two views, however, taken together, give us evidence of the kind called cumulative, which is weak or strong according to its degree.

Compared with *three*, *four*, &c., all the ordinals are formed by the addition of *th*, or *t*; and *th*,  $\text{ð}$ , *t*, or *d*, is the ordinal sign, not only in English, but in the other Gothic languages. But, as stated before, this is not the whole of the question.

The letter *t* is found, with a similar power, 1. In Latin, as in *tertius*, *quartus*, *quintus*, *sextus*; 2. Greek, as in  $\tau\rho\acute{\iota}\tau\omicron\varsigma$  (*tritos*),  $\tau\acute{\epsilon}\tau\alpha\rho\tau\omicron\varsigma$  (*tetartos*),  $\pi\acute{\epsilon}\mu\pi\tau\omicron\varsigma$  (*pemptos*),  $\text{ἑ}\kappa\tau\omicron\varsigma$  (*hectos*),  $\text{ἐ}\nu\nu\alpha\tau\omicron\varsigma$  (*ennatos*),  $\delta\acute{\epsilon}\kappa\alpha\tau\omicron\varsigma$  (*dekatos*); 3. Sanskrit, as in *tritīyas*, *'catur'tas*, *shash'tas* = *third*, *fourth*, *sixth*; 4. In Zend, as in *thrityas* = *the third*, *haptathas* = *the seventh*; 5. In Lithuanic, as *ketwirtas* = *fourth*, *penktas* = *fifth*, *szesztas* = *sixth*; 6. In Old Slavonic, as in *cétvertyi* = *fourth*, *pjatyī* = *fifth*, *shestyi* = *sixth*, *devjatyī* = *ninth*, *desjatyī* = *tenth*. Speaking more generally, it is found, with a similar force, throughout the Indo-European stock.

The following forms indicate a fresh train of reasoning. The Greek  $\text{ἑ}\pi\tau\acute{\alpha}$  (*hepta*), and Icelandic *sjaui*, have been compared with the Latin *septem* and the Anglo-Saxon *seofon*. In the Greek and Icelandic there is the absence, in the Latin and Anglo-Saxon the presence, of a final liquid (*m* or *n*).



Again, the Greek forms ἐννέα (*ennea*), and the Icelandic *níu* = *nine*, have been compared with the Latin *novem* and the Gothic *nigun*.

Thirdly, the Greek δέκα (*deka*), and the Icelandic *tíu*, have been compared with the Latin *decem* and the Gothic *tihun* = *ten*.

These three examples indicate the same circumstance; viz. that the *m* or *n*, in *seven*, *nine*, and *ten*, is no part of the original word.

The following hypotheses account for these phenomena; viz. that the termination of the ordinals is the superlative termination *-tam*: that in some words, like the Latin *septimus*, the whole form is preserved; that in some, as in τέταρτος = *fourth*, the *t* only remains; and that in others, as in *decimus*, the *m* alone remains. Finally, that in *seven*, *nine*, and *ten*, the final liquid, although now belonging to the cardinal, was once the characteristic of the ordinal number. For a fuller exhibition of these views, see GRIMM, *Deutsche Grammatik*, iii. 640.



## CHAPTER XX.

ON THE GRAMMATICAL POSITION OF THE WORDS *MINE*  
AND *THINE*.

§ 372. BEFORE we pass from the *Declension* of Nouns to the Conjugation of Verbs, a few remarks must be made on the grammatical position of the words *mine* and *thine*.

The inflection of pronouns has its natural peculiarities in language. It has also its natural difficulties in philology. These occur not in one language in particular, but in all generally.

The most common peculiarity in the grammar of pronouns is the fact of what may be called their *convertibility*. Of this *convertibility* the following statements serve as illustration:—

1. *Of case*.—In our own language the words *my* and *thy*, although at present possessives, were previously datives, and, earlier still, accusatives. Again, the accusative *you* replaces the nominative *ye*, and *vice versâ*.

2. *Of number*.—The words *thou* and *thee* are, except in the mouths of Quakers, obsolete. The plural forms, *ye* and *you*, have replaced them.

3. *Of person*.—The Greek language gives us examples of this in the promiscuous use of *νιν*, *μιν*, *σφε*, and *ἐαυτοῦ*; whilst *sich* and *sik* are used with a similar latitude in the Middle High-German and Scandinavian.

4. *Of class*.—The demonstrative pronouns become—

- a.* Personal pronouns.
- b.* Relative pronouns.
- c.* Articles.

These statements are made for the sake of illustrating, not



of exhausting, the subject. It follows, however, as an inference from them, that the classification of pronouns is complicated. Even if we knew the original power and derivation of every form of every pronoun in a language, it would be far from an easy matter to determine therefrom the paradigm that they should take in grammar. To place a word according to its power in a late stage of language might confuse the study of an early stage. To say that because a word was once in a given class, it should always be so, would be to deny that in the present English *they*, *these*, and *she* are personal pronouns at all.

The two tests, then, of the grammatical place of a pronoun, its *present power* and its *original power*, are often conflicting.

In the English language the point of most importance in this department of grammar is the place of forms like *mine* and *thine*; in other words, of the forms in *-n*. Are they genitive cases of a personal pronoun, as *mei* and *tui* are supposed to be in Latin, or are they possessive pronouns, like *meus* and *tuus*?

Now, if we take up the common grammars of the English language *as it is*, we find, that, whilst *my* and *thy* are dealt with as genitive cases, *mine* and *thine* are considered adjectives. In the Anglo-Saxon grammars, however, *min* and *þin*, the older forms of *mine* and *thine*, are treated as genitives; of which *my* and *thy* have been dealt with as abbreviated forms, and that by respectable scholars.

Now, to prove from the syntax of the older English that in many cases the two forms were convertible, and to answer that the words in question are *either* genitive cases or adjectives, is lax philology; since the real question is, *which of the two is the primary, and which the secondary meaning?*

The *à priori* view of the likelihood of words like *mine* and *thine* being genitive cases, must be determined by the comparison of three series of facts.

1. The ideas expressed by the genitive case, with particular reference to the two preponderating notions of possession and partition.

2. The circumstance of the particular notion of possession



being, in the case of the personal pronouns of the two first persons singular, generally expressed by a form undoubtedly adjectival.

3. The extent to which the idea of partition becomes merged in that of possession, and *vice versâ*.

*The ideas of possession and partition as expressed by genitive forms.*—If we take a hundred genitive cases, and observe their construction, we shall find, that, with a vast majority of them, the meaning is reducible to one or two heads; viz. the idea of possession or the idea of partition.

Compared with these two powers all the others are inconsiderable, both in number and importance; and if, as in the Greek and Latin languages, they take up a large space in the grammars, it is from their exceptional character rather than from their normal genitival signification.

Again, if both the ideas of possession and partition may, and in many cases must be, reduced to the more general idea of relation, this is a point of grammatical phraseology by no means affecting the practical and special bearings of the present division.

*The adjectival expression of the idea of possession.*—All the world over, a property is a possession; and *persons*, at least, may be said to be the owners of their attributes. Whatever may be the nature of words like *mine* and *thine*, the adjectival character of their Latin equivalents, *meus* and *tuus*, is undoubted.

*The ideas of partition and possession merge into one another.*—*A man's spade is the possession of a man; a man's hand is the part of a man.* Nevertheless, when a man uses his hand as the instrument of his will, the idea which arises from the fact of its being *part* of his body is merged in the idea of the possessorship which arises from the feeling of ownership or mastery which is evinced in its subservience and application. Without following the refinements to which the further investigation of these questions would lead us, it is sufficient to suggest that the preponderance of the two allied ideas of partition and possession is often determined by the personality or the non-personality of the subject, and that, when the subject is a person, the idea is chiefly possessive; when a



thing, partitive—*caput fluvii = the head, which is a part, of a river ; caput Toli = the head, which is the possession, of Toli.*

But as persons may be degraded to the rank of things, and as things may, by personification, be elevated to the level of persons, this distinction, although real, may become apparently invalid. In phrases like, *a tributary to the Tiber—the criminal lost his eye—this field belongs to that parish*—the ideas of possession and partition, as allied ideas subordinate to the idea of relationship in general, verify the interchange.

These observations should bring us to the fact that there are two ideas which, more than any other, determine the evolution of a genitive case—the idea of partition and the idea of possession ; *and that genitive cases are likely to be evolved just in proportion as there is a necessity for the expression of these two ideas.*—Let this be applied to the question of the *à priori* probability of the evolution of a genitive case to the pronouns of the first and second persons of the singular number.

*The idea of possession, and its likelihood of determining the evolution of a genitive form to the pronouns of the first and second person singular.*—It is less likely to do so with such pronouns than with other words, inasmuch as it is less necessary. It has been before observed, that the practice of most languages shows a tendency to express the relation by adjectival forms—*meus, tuus.*

An objection against the conclusiveness of this argument will be mentioned in the sequel.

*The idea of partition, and its likelihood of determining the evolution of a genitive form, &c.*—Less than with other words.

A personal pronoun of the *singular* number is the name of a unity, and, as such, the name of an object far less likely to be separated into parts than the name of a collection. Phrases like, *some of them, one of you, many of us, any of them, few of us, &c.,* have no analogues in the singular number, such as, *one of me, a few of thee, &c.* The partitive words that can combine with singular pronouns are comparatively few ; viz. *half, quarter, part, &c. :* and they can all combine equally with plurals—*half of us, a quarter of them, a part of you, a portion of us.*



The partition of a singular object with a pronominal name is of rare occurrence in language.

This last statement proves something more than appears at first sight. It proves that no argument in favour of the so-called *singular* genitives, like *mine* and *thine*, can be drawn from the admission (if made) of the existence of the true plural genitives *ou-r*, *you-r*, *thei-r*. The two ideas are not in the same predicament. We can say, *one of ten*, or *ten of twenty*; but we cannot say *one of one*—*Wæs hira Matheus sum = Matthew was one of them*; Andreas: *Your noither = neither of you*; Amis and Ameloun—from Mr. Guest: *Her eyder = either of them*; Octavian.—Besides this, the form of the two numbers is neither identical, nor equally genitival; as may be seen by contrasting *mi-n* and *thi-n* with *ou-r* and *you-r*.

Such are the chief *à priori* arguments against the genitival character of words like *mine* and *thine*.

Akin to these, and a point which precedes the *à posteriori* evidence as to the nature of the words in question, is the determination of the side on which lies the *onus probandi*. This question is material; inasmuch as, although the present writer believes, for his own part, that the forms under discussion are adjectival rather than genitival, this is not the point upon which he insists. What he insists upon is, the fact of the genitival character of *mine* and *thine* requiring a particular proof; which particular proof no one has yet given: in other words, his position is, that they are not to be thought genitive until proved to be such.

It has not been sufficiently considered that the *primâ facie* evidence is against them. They have not the form of a genitive case—indeed, they have a different one; and whoever assumes a second form for a given case has the burden of proof on his side.

Against this circumstance of the *-n* in *mine* and *thine* being the sign of anything rather than of a genitive case, and against the *primâ facie* evidence afforded by it, the following facts may be, or have been, adduced as reasons on the other side. The appreciation of their value, either taken singly or in the way of cumulative evidence, is submitted to the reader. It will be seen that none of them are unexceptionable.



*The fact that, if the words mine and thine are not genitive cases, there is not a genitive case at all.*—It is not necessary that there should be one. Particular reasons in favour of the probability of personal pronouns of the singular number being destitute of such a case have been already adduced. *It is more likely that a word should be defective than that it should have a separate form.*

*The analogy of the forms mei and ἐμοῦ in Latin and Greek.*—It cannot be denied that this has some value. Nevertheless, the argument deducible from it is anything but conclusive.

1. It is by no means an indubitable fact that *mei* and ἐμοῦ are really cases of the pronoun. The *extension* of a principle acknowledged in the Greek language might make them the genitive cases of adjectives used pronominally. Thus—

$$\begin{aligned} \text{Τὸ ἐμὸν} &= \text{ἐγὼ}, \\ \text{Τοῦ ἐμοῦ} &= \text{ἐμοῦ}, \\ \text{Τῷ ἐμῷ} &= \text{ἐμοί}. \end{aligned}$$

Assume the omission of the article and the extension of the Greek principle to the Latin language, and ἐμοῦ and *mei* may be cases, not of ἐμὲ and *me*, but of ἐμὸς and *meus*.

2. In the classical languages the *partitive* power was expressed by the genitive.

“——— multaque pars mei  
Vitabit Libitinam.”

This is a reason for the evolution of a genitive power. Few such forms exist in the Gothic; *part my* is not English, nor was *dæl min* Anglo-Saxon = *part of me*, or *pars mei*.

§ 373. The following differences of form are found in the different Gothic languages, between the equivalents of *mei* and *tui*, the so-called genitives of *ego* and *tu*, and the equivalents of *meus* and *tuus*, the so-called possessive adjectives.

<i>Mæso-Gothic</i>	.	.	meina	=	<i>mei</i>	as opposed to	meins	=	<i>meus</i> .
			þeina	=	<i>tui</i>	.	.	.	þeins = <i>tuus</i> .
<i>Old High-German</i>	.		mîn	=	<i>mei</i>	.	.	.	mîner = <i>meus</i> .
			dîn	=	<i>tui</i>	.	.	.	dîner = <i>tuus</i> .
<i>Old Norse</i>	.	.	min	=	<i>mei</i>	.	.	.	minn = <i>meus</i> .
			þin	=	<i>tui</i>	.	.	.	þinn = <i>tuus</i> .



<i>Middle Dutch</i>	.	.	mîns	=	mei	as opposed to	mîn	=	meus.		
			dîns	=	tui	.	.	.	dîn	=	tuus.
<i>Modern High-German</i>			mein	=	mei	.	.	.	meiner	=	meus.
			dein	=	tui	.	.	.	deiner	=	tuus.

In this list, those languages where the two forms are alike are not exhibited. This is the case with the Anglo-Saxon and Old Saxon.

In the above-noticed differences of form lie the best reasons for the assumption of a genitive case, as the origin of an adjectival form; and, undoubtedly, in those languages where both forms occur, it is convenient to consider one as a case and one as an adjective.

§ 374. But this is not the present question. In Anglo-Saxon there is but one form, *min* and *pin* = *mei* and *meus*, *tui* and *tuus*, indifferently. Is this form an oblique case or an adjective?

This involves two sorts of evidence.

*Etymological evidence.*—Assuming two *powers* for the words *min* and *pin*, one genitive and one adjectival, which is the original one? or, going beyond the Anglo-Saxon, assuming that of two *forms* like *meina* and *meins*, the one has been derived from the other, which is the primitive, radical, primary, or original one?

Men, from whom it is generally unsafe to differ, consider that the adjectival form is the derived one; and, as far as forms like *mîner*, as opposed to *mîn*, are concerned, the evidence of the foregoing list is in their favour. But what is the case with the Middle Dutch? The genitive *mîns* is evidently the derivative of *mîn*.

The reason why the forms like *mîner* seem derived is because they are longer and more complex than the others. Nevertheless, it is by no means an absolute rule in philology that the least compound form is the oldest. A word may be adapted to a secondary meaning by a change in its parts in the way of omission, as well as by a change in the way of addition. Such is the general statement. Reasons for believing that in the particular cases of the words in question such is the fact, will be found hereafter.

As to the question whether it is most likely for an adjective



to be derived from a case, or a case from an adjective, it may be said, that philology furnishes instances both ways. *Ours* is a case derived, in syntax at least, from an adjective. *Cujus* (as in *cujum pecus*) and *sestertium* are Latin instances of a nominative case being evolved from an oblique one.

§ 375. *Syntactic evidence*.—If in Anglo-Saxon we found such expressions as *dæl min* = *pars mei*, *hælf þin* = *dimidium tui*, we should have a reason, as far as it went, for believing in the existence of a genitive with a partitive power. Such instances, however, have yet to be quoted; whilst, even if quoted, they would not be *conclusive*. Expressions like *σὸς πόθος* = *desiderium tui*, *σὴ προμηθία* = *providentiâ propter te*, show the extent to which the possessive expression encroaches on the partitive.

1. The words *min* or *þin*, with a power anything rather than possessive, would not for that reason be proved (on the strength of their meaning) to be genitive cases rather than possessive pronouns; since such latitude in the power of the possessive pronoun is borne out by the comparison of languages—*πατὴρ ἡμῶν* (not *ἡμέτερος*) in Greek is *pater noster* (not *nostrum*) in Latin.

Again—as *min* and *þin* are declined like adjectives, even as *meus* and *tuus* are so declined, we have means of ascertaining their nature from the form they take in certain constructions; thus, *minra* = *meorum*, and *minre* = *meæ*, are the genitive plural and the dative singular respectively. Thus, too, the Anglo-Saxon for *of thy eyes* should be *eagena þinra*, and the Anglo-Saxon for *to my widow*, should be *wuduwan minre*; just as, in Latin, they would be *oculorum tuorum*, and *viduæ meæ*.

If, however, instead of this we find such expressions as *eagena þin*, or *wuduwan min*, we find evidence in favour of a genitive case; for then the construction is not one of concord, but one of government, and the words *þin* and *min* must be construed as the Latin forms *tui* and *mei* would be in *oculorum mei*, and *viduæ mei*; viz. as genitive cases. Now, whether a sufficient proportion of such constructions (real or apparent) exist or not, they have not yet been brought forward.

Such instances have yet to be quoted; whilst even if quoted, they would not be conclusive.



A few references to the *Deutsche Grammatik* will explain this.

As early as the Mæso-Gothic stage of our language, we find rudiments of the omission of the inflection. The possessive pronouns in the *neuter singular* sometimes take the inflection, sometimes appear as crude forms: *nim thata badi theinata* = ἄρον σοῦ τὸν κράββατον (Mark ii. 9), opposed to *nim thata badi thein*, two verses afterwards. So also with *mein* and *mein-ata*.—*Deutsche Grammatik*, iv. 470. It is remarkable that this omission should begin with forms so marked as those of the neuter (-*ata*). It has, perhaps, its origin in the adverbial character of that gender.

*Old High-German*.—Here the nominatives, both masculine and feminine, lose the inflection, whilst the neuter retains it—*thin dohter*, *sîn quendâ*, *min dohter*, *sinaz lîb*. In a few cases, when the pronoun comes after, even the *oblique* cases drop the inflection.—*Deutsche Grammatik*, 474–478.

*Middle High-German*.—*Preceding* the noun, the nominative of all genders is destitute of inflection; *sîn lîb*, *mîn ere*, *dîn lîb*, &c. *Following* the nouns, the oblique cases do the same; *ine herse sîn*.—*Deutsche Grammatik*, 480. The influence of position should here be noticed. Undoubtedly a place *after* the substantive influences the omission of the inflection. This appears in its *maximum* in the Middle High-German. In Mæso-Gothic we have *mein leik* and *leik meinata*.—*Deutsche Grammatik*, 470.

Now, by assuming (which is only a fair assumption) the extension of the Middle High-German omission of the inflection to the Anglo-Saxon; and by supposing it to affect the words in question in *all* positions (*i. e.* both before and after their nouns), we may explain the constructions in question, in case they occur. But, as already stated, no instances of them have been quoted.

To suppose *two* adjectival forms, one inflected (*min*, *minre*, &c.), and one uninflected, or common to all genders and both numbers (*min*), is to suppose no more than is the case with the uninflected *þe*, as compared with the inflected *þæt*.

Hence, the evidence required in order to make a single instance of *min* or *þin* the necessary equivalent to *mei* and *tui*,



rather than to *meus* and *tuus*, must consist in the quotation from the Anglo-Saxon of some text, wherein *min* or *þin* occurs with a feminine substantive, in an *oblique* case, the pronoun *preceding* the noun. When this has been done, it will be time enough to treat *mine* and *thine* as the equivalents to *mei* and *tui*, rather than as those to *meus* and *tuus*.



## CHAPTER XXI.

ON THE CONNECTION BETWEEN THE NOUN AND VERB, AND  
ON THE INFLECTION OF THE INFINITIVE MOOD.

§ 376. IN order to understand clearly the use of the so-called infinitive mood in English, it is necessary to bear in mind two facts, one a matter of logic, the other a matter of history.

In the way of logic, the difference between a noun and a verb is less marked than it is in the way of grammar.

Grammatically, the contrast is considerable. The inflection of nouns expresses the ideas of sex as denoted by gender, and of relation in place as denoted by cases. That of verbs rarely expresses sex, and never position in space. On the other hand, however, it expresses what no noun ever does or can express; *e. g.* the relation of the agent to the individual speaking, by means of person; the *time* in which acts take place, by means of tense; and the conditions of their occurrence, by means of mood.

The idea of number is the only one that, on a superficial view, is common to these two important parts of speech.

Logically, the contrast is inconsiderable. A noun denotes an object of which either the senses or the intellect can take cognizance, and a verb does no more. *To move = motion, to rise = rising, to err = error, to forgive = forgiveness.* The only difference between the two parts of speech is this, that, whereas a noun may express any object whatever, verbs can only express those objects which consist in an action. And it is this super-added idea of action that superadds to the verb the phenomena of tense, mood, person, and voice; in other words, the phenomena of conjugation.



A noun is a word capable of declension only. A verb is a word capable of declension and conjugation also. The fact of verbs being declined as well as conjugated must be remembered. The participle has the declension of a noun adjective, the infinitive mood the declension of a noun substantive. Gerunds and supines, in languages where they occur, are only names for certain cases of the verb.

Although in all languages the verb is equally capable of declension, it is not equally declined. The Greeks, for instance, used forms like

$$\begin{aligned}\tauὸ φθονεῖν &= \textit{invidia}, \\ \tauοῦ φθονεῖν &= \textit{invidiæ}, \\ \epsilonἰς τὸ φθονεῖν &= \textit{in invidiá},\end{aligned}$$

oftener than the Romans. The fact of there being an article in Greek may account for this.

In respect to the substantival character of the so-called infinitive mood, we may easily see—

*a.* The name of any action may be used without any mention of the agent. Thus, we may speak of the simple fact of *walking* or *moving*, independently of any specification of the *walker* or *mover*.

*b.* That, when actions are spoken of thus indefinitely, the idea of either person or number has no place in the conception; from which it follows that the so-called infinitive mood must be at once impersonal, and without the distinction of singular, dual, and plural.

*c.* That, nevertheless, the ideas of time and relation in space *have* place in the conception. We can think of a person being *in the act of striking a blow*, of his *having been in the act of striking a blow*, or of his *being about to be in the act of striking a blow*. We can also think of a person being *in the act of doing a good action*, or of his being *from the act of doing a good action*.

§ 377. This has been written to show that verbs are as naturally declinable as nouns. What follows will show that the verbs of the Gothic languages in particular were actually declined, and that fragments of this declension remain in the present English.

The inflection of the verb in its impersonal (or infinitive)



form consisted, in full, of three cases, a nominative (or accusative), a dative, and a genitive. The genitive is put last, because its occurrence in the Gothic language is the least constant.

In Anglo-Saxon the nominative (or accusative) ended in *-an* :

Lufian = *to love* = *amare*.

Bærnan = *to burn* = *urere*.

Syllan = *to give* = *dare*.

*Caution.*—The *-en* in words like *strengthen*, &c., is a derivational termination, and by no means a representation of the Anglo-Saxon infinitive inflection.

The Anglo-Saxon infinitive inflection is lost in the present English, except in certain provincial dialects.

In Anglo-Saxon the dative of the infinitive verb ended in *-nne*, and was (as a matter of syntax) generally, perhaps always, preceded by the preposition *to*.

To lufienne = *ad amandum*.

To bærenne = *ad urendum*.

To syllanne = *ad dandum*.

The genitive, ending in *-es*, occurs only in Old High-German and Modern High-German, *plāsannes*, *weinnenenes*.

With these preliminaries we can take a clear view of the English infinitives. They exist under two forms, and are referable to a double origin.

1. The independent form.—This is used after the words *can*, *may*, *shall*, *will*, and some others, as, *I can speak*, *I may go*, *I shall come*, *I will move*. Here there is no preposition, and the origin of the infinitive is from the form in *-an*.

2. The prepositional form.—This is used after the majority of English verbs, as *I wish to speak*, *I mean to go*, *I intend to come*, *I determine to move*. Here we have the preposition *to* and the origin of the infinitive is from the form in *-nne*.

Expressions like *to err* = *error*, *to forgive* = *forgiveness*, in lines like

“To err is human, to forgive divine,”

are very remarkable. They exhibit the phenomena of a nominative case having grown not only out of a dative, but out of a dative *plus* its governing preposition.



## CHAPTER XXII.

## ON DERIVED VERBS.

§ 378. OF number, person, mood, tense, and conjugation, special notice is taken in their respective chapters. Of the divisions of verbs into active and passive, transitive and intransitive, unless there be an accompanying change of form, etymology takes no cognisance. The forces of the auxiliary verbs, and the tenses to which they are equivalent, are also points of syntax rather than of etymology.

Four classes, however, of derived verbs, as opposed to simple, especially deserve notice.

1. Those ending in *-en*; as *soften*, *whiten*, *strengthen*, &c. Here it has been already remarked that the *-en* is a derivational affix; and not a representative of the Anglo-Saxon infinitive form *-an* (as *lufian*, *bærnan* = *to love*, *to burn*), and the Old English *-en* (as *tellen*, *loven*).

2. Transitive verbs derived from intransitives by a change of the vowel of the root.

*Primitive Intransitive Form.**Derived Transitive Form.*

Rise	.	.	.	.	.	Raise.
Lie	.	.	.	.	.	Lay.
Sit	.	.	.	.	.	Set.
Fall	.	.	.	.	.	Fell.
Drink	.	.	.	.	.	Drench.

In Anglo-Saxon these words were more numerous than they are at present. The following list is taken from the "Cambridge Philological Museum," ii. 386.

*Intrans. Infinitive.**Trans. Infinitive.*

Yrnan, to run	.	.	.	Ærnan, to make to run.
Byrnan, to burn	.	.	.	Bærnan, to make to burn.



*Intrans. Infinitive.**Trans. Infinitive.*

Drincan, <i>to drink</i>	.	.	Drencan, <i>to drench.</i>
Sincan, <i>to sink</i>	.	.	Sencan, <i>to make to sink.</i>
Liegan, <i>to lie</i>	.	.	Lecgan, <i>to lay.</i>
Sittan, <i>to sit</i>	.	.	Settan, <i>to set.</i>
Drífan, <i>to drift</i>	.	.	Dræfan, <i>to drive.</i>
Fëallan, <i>to fall</i>	.	.	Fyllan, <i>to fell.</i>
Wëallan, <i>to boil</i>	.	.	Wyllan, <i>to make to boil.</i>
Flëogan, <i>to fly</i>	.	.	A-fligan, <i>to put to flight.</i>
Bëogan, <i>to bow</i>	.	.	Bígan, <i>to bend.</i>
Faran, <i>to go</i>	.	.	Feran, <i>to convey.</i>
Wacan, <i>to wake</i>	.	.	Weccan, <i>to awaken.</i>

All these intransitives form their præterite by a change of vowel, as *sink, sank*; all the transitives by the addition of *d* or *t*, as *fell, fell'd*.

3. Verbs derived from nouns by a change of accent; as *to survéy*, from a *súrvey*. Walker attributes the change of accent to the influence of the participial termination *-ing*. All words thus affected are of foreign origin.

4. Verbs formed from nouns by changing a final sharp consonant into its corresponding flat one; as—

<i>The use</i>	.	.	.	<i>to use,</i>	<i>pronounced</i>	<i>uze.</i>
<i>The breath</i>	.	.	.	<i>to breathe</i>	—	<i>breadhe.</i>
<i>The cloth</i>	.	.	.	<i>to clothe</i>	—	<i>clodhe.</i>



## CHAPTER XXIII.

## ON THE PERSONS.

§ 379. COMPARED with the Latin, the Greek, the Mæso-Gothic, and almost all the ancient languages, there is, in English, in respect to the persons of the verbs, but a very slight amount of inflection. This may be seen by comparing the English word *call* with the Latin *voco*.

<i>Sing.</i>	<i>Plur.</i>		<i>Sing.</i>	<i>Plur.</i>
1. Voc-o.	Voc-amus.		Call.	Call.
2. Voc-as.	Voc-atis.		Call-est.	Call.
3. Voc-at.	Voc-ant.		*Call-eth.	Call.

Here the Latins have different forms for each different person, whilst the English have forms for two only; and even of these one (*callest*) is becoming obsolete. With the forms of *voco* marked in italics there is, in the current English, nothing correspondent.

In the word *am*, as compared with *are* and *art*, we find a sign of the first person singular.

In the old forms *tellen*, *weren*, &c. we have a sign of the plural number.

In the Modern English, the Old English, and the Anglo-Saxon, the peculiarities of our personal inflections are very great. This may be seen from the following tables of comparison:—

*Present Tense, Indicative Mood.**Mæso-Gothic.*

	<i>1st person.</i>	<i>2nd person.</i>	<i>3rd person.</i>
<i>Singular.</i>	Sôkja.	Sôkeis.	Sôkeip—seek.
<i>Plural.</i>	Sôkjam.	Sôkeip.	Sôkjand.

* Or *call-s*.



*Present Tense, Indicative Mood.**Old High-German.*

	1st person.	2nd person.	3rd person.
<i>Singular.</i>	Prennu.	Prennîs.	Prennit— <i>burn.</i>
<i>Plural.</i>	Prennames.	Prennat.	Prennant.

*Icelandic.*

<i>Singular.</i>	Kalla.	Kallar.	Kallar— <i>call.</i>
<i>Plural.</i>	Köllum.	Kallip.	Kalla.

*Old Saxon.*

<i>Singular.</i>	Sôkju.	Sôkîs.	Sôkîd— <i>seek.</i>
<i>Plural.</i>	Sôkjad.	Sôkjad.	Sôkjad.

*Anglo-Saxon.*

<i>Singular.</i>	Lufige.	Lufast.	Lufað.
<i>Plural.</i>	Lufiað.	Lufiað.	Lufiað.

*Old English.*

<i>Singular.</i>	Love.	Lovest.	Loveth.
<i>Plural.</i>	Loven.	Loven.	Loven.

*Modern English.*

<i>Singular.</i>	Love.	Lovest.	Loveth (or Loves).
<i>Plural.</i>	Love.	Love.	Love.

Herein remark; 1. the *Anglo-Saxon* addition of *t* in the second person singular; 2. the identity in form of the three persons of the plural number; 3. the change of *-að*, into *-en* in the Old English plural; 4. the total absence of plural forms in the Modern English; 5. the change of the *th* into *s*, in *loveth* and *loves*.

§ 380. The present state of the personal inflection in English, so different from that of the older languages, has been brought about by two processes.

1. *Change of form.*—^a) The ejection of *-es* in *-mes*, as in *sôk-jam* and *köllum*, compared with *prennames*; ^b) the ejection of *-m*, as in the first person singular, almost throughout; ^c) the change of *-s* into *-r*, as in the Norse *kallar*, compared with the Germanic *sôkeis*; ^d) the ejection of *-d* from *-nd*, as in *loven* (if this be the true explanation of that form) compared with *prennant*; ^e) the ejection of *-nd*, as in *kalla*; ^f) the addition of *-t*, as



in *lufast* and *lovest*. In all these cases we have a change of form.

2. *Confusion or extension*.—In vulgarisms like *I goes*, *I is*, one person is used instead of another. In vulgarisms like *I are*, *we goes*, one number is used instead of another. In vulgarisms like *I be tired*, or *if I am tired*, one mood is used instead of another. In vulgarisms like *I give* for *I gave*, one tense is used for another. In all this there is confusion. There is also extension: since, in the phrase *I is*, the third person is used instead of the first; in other words, it is used with an extension of its natural meaning. It has the power of the third person + that of the first. In the course of time one person may entirely supplant, supersede, or replace another. The application of this is as follows:—

The only person of the plural number originally ending in  $\text{ð}$  is the second; as *sókeiþ*, *prennat*, *kalliþ*, *lufiað*; the original ending of the first person being *-mes* or *-m*, as *prennames*, *sókjam*, *köllum*. Now, in Anglo-Saxon, the other two persons end in  $\text{ð}$ , as *lufiað*. Has *-m*, or *-mes*, changed to  $\text{ð}$ , or has the second person superseded the first? The latter alternative seems the likelier.

§ 381. The detail of the persons seems to be as follows:—

*I call*, first person singular.—The word *call* is not one person more than another. It is the simple verb, wholly uninflected. It is very probable that the first person was the one where the characteristic termination was first lost. In the Modern Norse language it is replaced by the second: *Jeg taler* = *I speak*, Danish.

*Thou callest*, second person singular.—The final *-t* appears throughout the Anglo-Saxon, although wanting in Old Saxon. In Old High-German it begins to appear in Otfrid, and is general in Notker. In Middle High-German and New High-German it is universal.—*Deutsche Grammatik*, i. 1041. 857.

*He calleth* or *he calls*, third person singular.—The *-s* in *calls* is the *-th* in *calleth*, changed. The Norse form *kallar* either derives its *-r* from the *-th* by way of change, or else the form is that of the second person replacing the first.

*Lufiað*, Anglo-Saxon, first person plural.—The second person in place of the first. The same in Old Saxon.



*Lufiað*, Anglo-Saxon, third person plural.—Possibly changed from -ND, as in *sókjand*. Possibly the second person.

*Loven*, Old English.—For all the persons of the plural. This form may be accounted for in three ways: 1. The -*m* of the Mæso-Gothic and Old High-German became -*n*; as it is in the Middle and Modern German, where all traces of the original -*m* are lost. In this case the first person has replaced the other two. 2. The -*nd* may have become -*n*; in which case it is the third person that replaces the others. 3. The indicative form *loven* may have arisen out of a subjunctive one; since there was in Anglo-Saxon the form *lufion*, or *lufian*, subjunctive.

§ 382. *The person in -t.*—*Art, wast, wert, shalt, wilt.* Here the second person singular ends, not in -*st*, but in -*t*. A reason for this (though not wholly satisfactory) we find in the Mæso-Gothic and the Icelandic.

In those languages the form of the person changes with the tense, and the second singular of the præterite tense of one conjugation is not -*s*, but -*t*; as Mæso-Gothic, *svór* = *I swore*, *svórt* = *thou swarest*, *gráip* = *I griped*, *gráipt* = *thou gripedst*; Icelandic, *brannt* = *thou burnest*, *gaft* = *thou gavest*. In the same languages ten verbs are conjugated like præterites. Of these, in each language, *skal* is one.

#### Mæso-Gothic.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. Skal.	Skulu.	Skulum.
2. Skalt.	Skuluts.	Skuluþ.
3. Skall.	Skuluts.	Skulun.

#### Icelandic.

<i>Singular.</i>	<i>Plural.</i>
1. Skall.	Skulum.
2. Skalt.	Skuluð.
3. Skal.	Skulu.

§ 383. *Thou spakest, thou brakest, thou sungest.*—In these forms there is a slight though natural anomaly. The second singular præterite in A. S. was formed not in -*st*, but in -*e*; as *þú funde* = *thou foundest*, *þú sunge* = *thou sungest*. Hence,



the present English termination is derived from the present. Observe that this applies only to the präterites formed by changing the vowel—the *strong* präterites so-called. *Thou loved'st* is Anglo-Saxon as well as English, viz. *þú lufodest*.

Again, in A. S., the vowel of the plural of certain (so-called) strong präterites was different from that of the singular.

More than this—the vowel of the *second person singular* was *different* from that of the first and third, but the *same* as that of the plural. Hence—

<i>Singular.</i>		<i>Plural.</i>
1. Ic sang.		1. We sungon.
2. þu sunge.		2. Ge sungon.
3. He sang.		3. Hi sungon.

Is this difference still existing or is it obsolete? It is obsolete. The only persons who use the second person singular at all are the Quakers, and I have specially inquired of many of them whether they draw any distinction in respect to correctness or incorrectness between the form in *u* and the form in *a*. No one, however, has recognised it.

*Thou sangest*, then, is a form to the evolution of which two irregularities have contributed.

1. The vowel of the first and third persons displaced that of the third.

2. The *-est* of the present displaced the simple *-e* of the original präterite.

Probably, this adoption of the plural vowel in the singular second person, is only another result of the principle by which we say *you* for *thou*.

§ 384. In the northern dialects of the Anglo-Saxon the *-ð* of plurals like *lufiað* = *we love* becomes *-s*. In the Scottish this change was still more prevalent:

The Scottes come that to this day  
Havys, and Scotland haldyn ay.

WINTOUN, 11, 9, 73.

James I. of England ends nearly all his plurals in *-s*.



## CHAPTER XXIV.

## ON THE NUMBERS OF VERBS.

§ 385. THE inflection of the present tense, not only in Anglo-Saxon, but in several other languages as well, has been given in the preceding chapter. As compared with the present plural forms, *we love, ye love, they love*, both the Anglo-Saxon *we lufiað, ge lufiað, hi lufiað*, and the Old English *we loven, ye loven, they loven*, have a peculiar termination for the plural number which the present language wants. In other words, the Anglo-Saxon and the Old English have a plural *personal* characteristic, whilst the Modern English has nothing to correspond with it.

The word *personal* is printed in italics. It does not follow, that, because there is no plural *personal* characteristic, there is also no plural characteristic.

There is no reason against the inflection of the word *love* running thus:—*I love, thou lovest, he loves; we love, ye love, they love*; in other words, there is no reason against the vowel of the root being changed with the number. In such a case there would be no *personal* inflection, though there would be a plural, or a *numeral*, inflection.

Now, in Anglo-Saxon, with a great number of verbs such a plural inflection not only actually takes place, but takes place most regularly. It takes place, however, in the past tense only. And this is the case in all the Gothic languages as well as in Anglo-Saxon. Amongst the rest, in—

*Mæso-Gothic.*

Skáin, *I shone*; skinum, *we shone*.

Smáit, *I smote*; smitum, *we smote*.

Káus, *I chose*; kusum, *we chose*.

Láug, *I lied*; lugum, *we lied*.

Gab, *I gave*; gêbum, *we gave*.

At, *I ate*; étum, *we ate*.

Stal, *I stole*; stêlum, *we stole*.

Qvam, *I came*; qvêmun, *we came*.



*Anglo-Saxon.*

Arn, *I ran* ; urnon, *we run*.  
 Ongan, *I began* ; ongunnon, *we begun*.  
 Span, *I span* ; spunnon, *we spun*.  
 Sang, *I sang* ; sungon, *we sung*.  
 Swang, *I swang* ; swungon, *we swung*.

Dranc, *I drank* ; druncon, *we drunk*.  
 Sanc, *I sank* ; suncon, *we sunk*.  
 Sprang, *I sprang* ; sprungon, *we sprung*.  
 Swam, *I swam* ; swummon, *we swum*.  
 Rang, *I rang* ; rungon, *we rung*.

In all the Anglo-Saxon words, it may be remarked that the change is from *a* to *u*, and that both the vowels are short, or dependent. Also, that the vowel of the present tense is *i* short ; as *swim, sing, &c.* The Anglo-Saxon form of *run* is *yrnan*.

In the following words the change is from the Anglo-Saxon *á* to the Anglo-Saxon *ī*. In English, the regularity of the change is obscured by a change of pronunciation.

Bát, *I bit* ; biton, *we bit*. | Smát, *I smote* ; smiton, *we smit*.

For the fact of the second person singular taking the vowel of the plural, see § 383.



## CHAPTER XXV.

## ON MOODS.

§ 386. THE Anglo-Saxon infinitive has already been considered.

Between the second plural imperative, and the second plural indicative, *speak ye* and *ye speak*, there is no difference of form. Between the second singular imperative *speak*, and the second singular indicative *speakest*, there is a difference in form. Still, as the imperative form *speak* is distinguished from the indicative form *speakest*, by the negation of a character rather than by the possession of one, it cannot be said that there is in English any imperative mood.

*If he speak*, as opposed to *if he speaks*, is characterised by a negative sign only, and consequently is no true example of a subjunctive. *Be*, as opposed to *am*, in the sentence *if it be so*, is an uninflected word used in a limited sense, and consequently no true example of a subjunctive.

The only true subjunctive inflection in the English language is that of *were* and *wert*, as opposed to the indicative forms *was* and *wast*.

INDICATIVE.		SUBJUNCTIVE.	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
1. I was.	We were.	If I were.	If we were.
2. Thou wast.	Ye were.	If thou wert.	If ye were.
3. He was.	They were.	If he were.	If they were.



## CHAPTER XXVI.

## ON TENSES IN GENERAL.

§ 387. THE nature of tenses in general is best exhibited by reference to the Greek; since in that language they are more numerous, and more strongly marked than elsewhere.

In Greek τύπτω (*typtô*) = *I am beating*, ἔτυπτον (*etypton*) = *I was beating*; τύψω (*typsô*) = *I shall beat*; ἔτυψα (*etypsa*) = *I beat*; τέτυφα (*tetyfa*) *I have beaten*; ἐτετύφειν (*etetyfein*) = *I had beaten*. In these words we have, of the same mood, the same voice, and the same conjugation, six different tenses; whereas, in English, there are but two. The forms τέτυφα and ἔτυψα are so strongly marked, that we recognise them wheresoever they occur. The first is formed by a reduplication of the initial τ, and, consequently, may be called the reduplicate form. As a tense, it is called the perfect.

In the form ἔτυψα an ε is prefixed, and a σ is added. In the allied language of Italy the ε disappears, whilst the σ (*s*) remains. Ἔτυψα is said to be an aorist tense. *Scripsi* : *scribo* : : ἔτυπσα : τύπτω.

Now in the Latin language a confusion takes place between these two tenses. Both forms exist. They are used, however, indiscriminately. The aorist form has, besides its own, the sense of the perfect. The perfect has, besides its own, the sense of the aorist. In the following pair of quotations, *vixi*, the aorist form, is translated *I have lived*, while *tetigit*, the perfect form, is translated *he touched*.

*Vixi*, et quem dederat cursum Fortuna peregi;  
Et nunc magna mei sub terras ibit imago.—*Æn.* iv.

Ut primum alatis *tetigit* magalia plantis.—*Æn.* iv.

When a difference of form has ceased to express a difference



of meaning, it has become superfluous. This is the case with the two forms in question. One of them may be dispensed with; and the consequence is, that, although in the Latin language both the perfect and the aorist forms are found, they are, with few exceptions, never found in the same word. Wherever there is the perfect, the aorist is wanting, and *vice versâ*. The two ideas *I have struck* and *I struck* are merged into the notion of past time in general, and are expressed by one of two forms, sometimes by that of the Greek perfect, and sometimes by that of the Greek aorist. On account of this the grammarians have cut down the number of Latin tenses; forms like *cucurri* and *vixi* being dealt with as one and the same tense. The true view is, that in *curro* the aorist form is replaced by the perfect, and in *vixi* the perfect form is replaced by the aorist.

§ 388. In the present English there is no undoubted perfect or reduplicate form. The form *moved* corresponds in meaning not with *τέτυφα* and *momordi*, but with *ἔτυφα* and *vixi*. Its sense is that of *ἔτυφα*, and not that of *τέτυφα*. The notion given by *τέτυφα* we express by the circumlocution *I have beaten*. We have no such form as *bebeat* or *memove*. In the Mæso-Gothic, however, there was a true reduplicate form; in other words, a perfect tense as well as an aorist. It is by the possession of this form that the verbs of the first six conjugations are characterized.

1st.	Falpa,	<i>I fold</i>	.	Fáifalþ,	<i>I have folded, or I folded.</i>
	Halda,	<i>I feed</i>	.	Háihald,	<i>I have fed, or I fed.</i>
	Haha,	<i>I hang</i>	.	Háihah,	<i>I have hanged, or I hanged.</i>
2nd.	Háita,	<i>I call</i>	.	Háiháit,	<i>I have called, or I called.</i>
	Láika,	<i>I play</i>	.	Láiláik,	<i>I have played, or I played.</i>
3rd.	Hláupa,	<i>I run</i>	.	Hláiláup,	<i>I have run, or I ran.</i>
4th.	Slêpa,	<i>I sleep</i>	.	Sáizlêp,	<i>I have slept, or I slept.</i>
5th.	Láia,	<i>I laugh</i>	.	Láilô,	<i>I have laughed, or I laught.</i>
	Sáija,	<i>I sow,</i>	.	Sáisô,	<i>I have sown, or I sowed.</i>
6th.	Grêta,	<i>I weep</i>	.	Gáigrôt,	<i>I have wept, or I wept.</i>
	Têka,	<i>I touch</i>	.	Táitôk,	<i>I have touched, or I touched.</i>

In Mæso-Gothic, as in Latin, the perfect forms have, besides their own, an aorist sense, and *vice versâ*.



In Mæso-Gothic, as in Latin, few (if any) words are found in both forms.

In Mæso-Gothic, as in Latin, the two forms are dealt with as a single tense; *lailô* being called the præterite of *lâia*, and *svôr* the præterite of *svara*. The true view, however, is that, in Mæso-Gothic, as in Latin, there are two past tenses, each having a certain latitude of meaning, and each, in certain words, replacing the other.

The reduplicate form, in other words, the perfect tense, is current in none of the Gothic languages except the Mæso-Gothic. A trace of it is said to be found in the Anglo-Saxon, in the word *heht*, which is considered to be *hé-ht*, the Mæso-Gothic *háiháit*, *vocavi*.—(*Cambridge Philological Museum*, ii. 378.) *Did* from *do* is also considered to be a reduplicate form. (*See below*.)

§ 389. In the English language the tense corresponding in power with the Greek aorist and the Latin forms like *vixi*, is formed after two modes; 1, as in *fell*, *sang*, and *took*, from *fall*, *sing*, and *take*, by changing the vowel of the present; 2, as in *moved* and *wept*, from *move* and *weep*, by the addition of *d* or *t*; the *d* or *t* not being found in the original word, but being a fresh element added to it. In forms, on the contrary, like *sang* and *fell*, no addition being made, no new element appears. The vowel, indeed, is changed, but nothing is added. Verbs, then, of the first sort, may be said to form their præterites out of themselves; whilst verbs of the second sort require something from without. To speak in a metaphor, words like *sang* and *fell* are comparatively independent. Be this as it may, the German grammarians call the tenses formed by a change of vowel the *Strong* tenses, the *Strong* verbs, the *Strong* conjugation, or the *Strong* order; and those formed by the addition of *d* or *t*, the *Weak* tenses, the *Weak* verbs, the *Weak* conjugation, or the *Weak* order. *Bound*, *spoke*, *gave*, *lay*, &c., are *Strong*; *moved*, *favoured*, *instructed*, &c., are *Weak*.



## CHAPTER XXVII.

## THE SO-CALLED STRONG PRÆTERITES.

§ 390. THE Strong præterites are formed from the present by changing the vowel.

<i>Present.</i>	<i>Præterite.</i>	<i>Present.</i>	<i>Præterite.</i>
fall	fell	forget	forgot
befall	befell	eat	ate
hold	held	tread	trod
draw	drew	come	came
slay	slew	overcome	overcame
fly	flew	become	became
blow	blew	bid	bade
crow	crew	forbid	forbade
know	knew	give	gave
grow	grew	forgive	forgave
throw	threw	wake	woke
beat	beat	strike	struck
weave	wove	arise	arose
freeze	froze	abide	abode
steal	stole	smite	smote
speak	spoke	ride	rode
swear	swore	stride	strode
bear	bore	drive	drove
forbear	forbore	thrive	throve
tear	tore	strive	strove
wear	wore	write	wrote
break	broke	climb	clomb
shake	shook	bite	bit
take	took	*swim	swam
forsake	forsook	*begin	began
get	got	*spin	spun
beget	begot	win	won



<i>Present.</i>	<i>Præterite.</i>	<i>Present.</i>	<i>Præterite.</i>
*sing	sang	*shrink	shrunk
*spring	sprung	dig	dug
*sting	stung	stick	stuck
*ring	rang	run	ran
*wring	wrung	burst	burst
*fling	flung	bind	bound
*cling	clung	find	found
*string	strung	grind	ground
*sling	slung	wind	wound
*sink	sunk	choose	chose.
*drink	drank		

How far can these varied forms be reduced to rule? What are the divisions and sub-divisions of the so-called *Strong* class?

Before we consider this let us be sure that we have got the full amount of irregularity—real or apparent. Now we do not get this until we have noted a fact connected with those verbs of the above-given list which are marked with an asterisk.

To each and all of these there are (or have been at some earlier stage of the language) two præterites, one of which is formed in *a* (as *swam*), and the other in *u* (as *swum*), as—

<i>Present.</i>	<i>Præterite in a.</i>	<i>Præterite in u.</i>
swim	swam	swum
begin	began	begun
sing	sang	sung
sink	sank	sunk
drink	drank	drunk.

Such is the fact. Its explanation lies in the facts of chapter xxiv.

There we learn that in A. S. several præterites changed, in the plural, the vowel of their singular.

<i>Singular.</i>	<i>Plural.</i>
Ic sang = I sang	We sungon = We sung
þu sunge = Thou sungest	Ge sungon = Ye sung
He sang = He sang.	Hi sungon = They sung.

What inference is clearer than that the præterite in *a* comes



from the singular, and the præterite in *u* from the plural of the A. S. ?

*Note.*—In cases where but one form is preserved, that form is not necessarily the singular ; indeed, it is often the plural ; —*e. g.* *Ic fand, I found, we fundon, we found*, are the Anglo-Saxon forms. Now the present word *found* comes, not from the singular *fand*, but from the plural *fundon* ; although, in the Lowland Scotch dialect and in the old writers, the *singular* form occurs :

Donald Caird finds orra things,  
Where Allan Gregor *fand* the tings.—SCOTT.

The verbs wherein the double form of the present præterite is thus explained, fall into two classes.

1. In the first class, the Anglo-Saxon forms were *á* in the singular, and *i* in the plural ; as—

<i>Sing.</i>	<i>Plur.</i>
sceán ( <i>I shone</i> )	scinon ( <i>we shone</i> )
arás ( <i>I arose</i> )	arison ( <i>we arose</i> )
smát ( <i>I smote</i> ).	smiton ( <i>we smote</i> )

This accounts for—

<i>Present.</i>	<i>Præt. from Sing. form.</i>	<i>Præt. from Plur. form.</i>
rise	rose	*ris
smite	smote	smit
ride	rode	*rid
stride	strode	strid
slide	*slode	slid
chide	*chode	chid
drive	drove	*driv
thrive	throve	*thriv
write	wrote	writ
slit	*slat	slit
bite	*bat	bit.

2. In the second class, the Anglo-Saxon forms were *a* in the singular, and *u* in the plural ; as—

* The forms marked thus * are either obsolete or provincial.



*Sing.*

band

fand

grand

wand.

*Plur.*bundon (*we bound*)fundon (*we found*)grundon (*we ground*)wundon (*we wound*).

This accounts for—

*Present.**Præt. from Sing. form.**Præt. from Plur. form.*

swim

swam

swum

begin

began

begun

spin

*span

spun

sing

sang

sung

swing

*swang

swung

spring

sprang

sprung

sting

*stang

stung

ring

rang

rung

wring

*wrang

wrung

fling

flang

flung

string

*strang

strung

sink

sank

sunk

drink

drank

drunk

shrink

shrank

shrunk

stink

*stank

stunk

burst

*brast

burst

bind

*band

bound

find

*fand

found.

§ 391. The following double præterites are differently explained. The one *often* (but not *always*) is from the Anglo-Saxon *participle*, the other from the Anglo-Saxon *præterite*.

*Present.**Præterite in o.**Præterite in a.*

cleave

clove

*clave

steal

stole

*stale

speak

spoke

spake

swear

swore

sware

bear

bore

bare

tear

tore

*tare

wear

wore

*ware

Obsolete.



<i>Present.</i>	<i>Præterite in o.</i>	<i>Præterite in a.</i>
break	broke	brake
get	got	*gat
tread	trod	*trad
bid	bade	bid.

This is as much as need, at present, be said respecting the so-called Strong Præterites.

Whatever they are, they are anything but *Irregular*, as may be seen in chapter xxxiii., a chapter which, for the sake of convenience, finds its place after those on the Weak Præterites and the Participles.

* Obsolete.



## CHAPTER XXVIII.

## THE SO-CALLED WEAK PRÆTERITES.

§ 392. THE præterite tense of the so-called Weak Verbs is formed by the addition of *-d* or *-t*. If necessary, the syllable *-ed* is substituted for *-d*.

The current statement that the syllable *-ed*, rather than the letter *-d*, is the sign of the præterite tense, is true only in regard to the written language. In *stabbed*, *moved*, *bragged*, *whizzed*, *judged*, *filled*, *slurred*, *slammed*, *shunned*, *barred*, *strewed*, the *e* is a point of spelling only. In *language*, except in declamation, there is no second vowel sound. The *-d* comes in immediate contact with the final letter of the original word, and the number of syllables remains the same as it was before.

When, however, the original word ends in *-d* or *-t*, as *slight* or *brand*, then, and then only (and that not always), is there the addition of the syllable *-ed*; as in *slighted*, *branded*. This is necessary, since the combinations *slightt* and *brandd* are unpronounceable.

Whether the addition be *-d* or *-t* depends upon the flatness or sharpness of the preceding letter.

After *b*, *v*, *th* (as in *clothe*), *g*, or *z*, the addition is *-d*. This is a matter of necessity. We say *stabd*, *móvd*, *clóthd*, *braggd*, *whizzd*, because *stabt*, *móvt*, *clótht*, *braggt*, *whizzt*, are unpronounceable.

After *l*, *m*, *n*, *r*, *w*, *y*, or a vowel, the addition is also *-d*. This is no matter of necessity, but simply the *habit* of the English language. *Filt*, *slurt*, *strayt*, &c. are as pronounceable as *filld*, *slurrd*, *strayd*, &c. It is the habit, however, of the English language to prefer the latter forms. All this, as



the reader has probably observed, is merely the reasoning concerning the *s*, in words like *father's*, &c., applied to another letter and to another part of speech.

§ 393. The verbs of the Weak conjugation fall into three classes. In the first there is the simple addition of *-d*, *-t*, or *-ed*.

Serve, served.	Dip, dipped ( <i>dipt</i> ).
Cry, cried.	Slip, slipped ( <i>slipt</i> ).
Betray, betrayed.	Step, stepped ( <i>stept</i> ).
Expel, expelled.	Look, looked ( <i>lookt</i> ).
Accuse, accused.	Pluck, plucked ( <i>pluckt</i> ).
Instruct, instructed.	Toss, tossed ( <i>tost</i> ).
Invite, invited.	Push, pushed ( <i>pusht</i> ).
Waste, wasted.	Confess, confessed ( <i>confest</i> ).

To this class belong the greater part of the Weak Verbs and all verbs of foreign origin.

In the second class, besides the addition of *-t* or *-d*, the vowel is *shortened*. It also contains those words which end in *-d* or *-t*, and at the same time have a short vowel in the præterite. Such, amongst others, are *cut*, *cost*, &c., where the two tenses are alike, and *bend*, *rend*, &c., where the præterite is formed from the present by changing *-d* into *-t*, as *bent*, *rent*, &c.

In the following list, the words ending in *-p* are remarkable; since, in Anglo-Saxon, each of them had, instead of a Weak, a Strong præterite.

Leave, left.	Creep, crept.
Cleave, cleft.	Sleep, slept.
Bereave, bereft.	Leap, leapt.
Deal, dealt.	Keep, kept.
Feel, felt.	Weep, wept.
Dream, dreamt.	Sweep, swept.
Lean, learnt.	Lose, lost.
Learn, learnt.	Flee, fled.

In this class we sometimes find *-t* where the *-d* is expected; the forms being *left* and *dealt*, instead of *leaved* and *dealed*.

Third class.—In the second class the vowel of the present



tense was *shortened* in the præterite. In the third class it is *changed*.

Tell, told.

Will, would.

Sell, sold.

Shall, should.

To this class belong the remarkable præterites of the verbs *seek, beseech, catch, teach, bring, think, and buy*, viz. *sought, besought, caught, taught, brought, thought, and bought*. In all these, the final consonant is either *g* or *k*, or else a sound allied to those mutes. When the tendency of these sounds to become *h* and *y*, as well as to undergo further changes, is remembered, the forms in point cease to seem anomalous. In *wrought*, from *work*, there is a transposition. In *laid* and *said* the present forms make a show of regularity which they have not. The true original forms should be *legde* and *sægde*, the infinitives being *lecgan, secgan*. In these words the *i* represents the semi-vowel *y*, into which the original *g* was changed. The Anglo-Saxon forms of the other words are as follows:—

Byegan, bóhte.

Sêcan, sóhte.

Bringan, bróhte.

þencan, þóhte.

Wyrcean, wórhte.

§ 394. Out of the three classes into which the Weak Verbs in Anglo-Saxon are divided, only one takes a vowel before the *d* or *t*. The other two add the syllables *-te*, or *-de*, to the last letter of the original word. The vowel that, in one out of the three Anglo-Saxon classes, precedes *d* is *o*. Thus we have *lufian, lufode*; *clypian, clypode*. In the other two classes the forms are respectively *bærnan, bærnde*; and *tellan, tealde*, no vowel being found. The participle, however, as stated above, ended, not in *-de* or *-te*, but in *-d* or *-t*; and in two out of three classes it was preceded by a vowel, *gelufod, bærned, geteald*. Now in those conjugations where no vowel preceded the *d* of the præterite, and where the original word ended in *-d* or *-t*, a difficulty, which has already been indicated, arose. To add the sign of the præterite to a word like *eard-ian* (*to dwell*) was an easy matter, inasmuch as *eard-ian* was a word



belonging to the first class, and in the first class the præterite was formed in *-ode*. Here the vowel *o* kept the two *d*'s from coming in contact. With words, however, like *métan* and *sendan*, this was not the case. Here no vowel intervened; so that the natural præterite forms were *met-te*, *send-de*, combinations wherein one of the letters ran every chance of being dropped in the pronunciation. Hence, with the exception of the verbs in the first class, words ending in *-d* or *-t* in the root admitted no additional *d* or *t* in the præterite. This difficulty, existing in the present English as it existed in the Anglo-Saxon, modifies the præterites of most words ending in *-t* or *-d*.

In several words there is the actual addition of the syllable *-ed*; in other words *d* is separated from the last letter of the original word by the addition of a vowel; as *ended*, *instructed*, &c. Of this *e* two views may be taken.

1. It may be derived from the original *o* in *-ode*, the termination of the first class in Anglo-Saxon. This is the opinion which we form when the word in question is known to have belonged to the Anglo-Saxon language, and, in it, to the first class. *Ended*, *planted*, *warded*, *hated*, *heeded*, are (amongst others) words of this sort; their Anglo-Saxon forms being *endode*, *plantode*, *weardode*, *hatode*, and *eahtode*, from *endian*, *plantian*, *weardian*, *hatian*, and *eahtian*.

2. The form may be looked upon, not as that of the præterite, but as that of the participle in a transferred sense. This is the view when we have two forms, one with the vowel, and the other without it, as *bended* and *bent*, *wended* and *went*, *plighted* and *plight*.

In several words the final *-d* is changed into *-t*, as *bend*, *bent*; *rend*, *rent*; *send*, *sent*; *gild*, *gilt*; *build*, *built*; *spend*, *spent*, &c.

In several words the vowel of the root is changed; as *feed*, *fed*; *bleed*, *bled*; *breed*, *bred*; *meet*, *met*; *speed*, *sped*; *rēad*, *rěad*, &c. Words of this last-named class cause occasional difficulty to the grammarian. No addition is made to the root, and, in this circumstance, they agree with the Strong Verbs. Moreover, there is a change of the vowel. In this



circumstance also they agree with the Strong Verbs. Hence with forms like *fed* and *led* we are in doubt as to the Conjugation. This doubt we have three means of settling.

1. *By the form of the Participle*.—The *-en* in *beaten* shows that the word *beat* is Strong.

2. *By the nature of the Vowel*.—The Weak form of *to beat* would be *bet*, after the analogy of *feed* and *rēad*. By some persons the word is pronounced *bet*, and with those who do so the word is Weak.

3. *By a knowledge of the Older forms*.—The A. S. form is *beáte*, *beot*. There is no such a Weak form as *beáte*, *bætte*. The præterite of *sendan* is *sende*, Weak. There is in A. S. no such form as *sand*, Strong.

In all this we see a series of expedients for separating the præterite form from the present, when the root ends with the same sound with which the affix begins.

The addition of the vowel takes place only in verbs of Class I.

The change from a long vowel to a short one, as in *feed*, *fed*, &c., can only take place where there is a long vowel to be changed.

Where the vowels are short, and, at the same time, the word ends in *d*, the *d* of the present may become *t* in the præterite. Such is the case with *bend*, *bent*.

Where there is no long vowel to shorten, and no *d* to change into *t*, the two tenses, of necessity, remain alike; such is the case with *cut*, *cost*, &c., &c.

Words like *planted*, *heeded*, &c. belong to Class I.; words like *feed*, *lead*, to Class II. *Bend* and *cut* belong also to the Second Class; they belong to it, however, by what may be called an etymological fiction. The vowel would be changed if it could.

§ 395. Certain *so-called* irregularities may now be noticed.—*Made*, *had*.—In these words there is nothing remarkable but the ejection of a consonant. The Anglo-Saxon forms are *macode* and *hæfde*, respectively.

*Would*, *should*, *could*.—It must not be imagined that *could* is in the same predicament with these words. In *will* and *shali*



the *-l* is part of the original word. This is not the case with *can*.

*Yode*.—Instead of *goed*, a regular præterite from *go*, now obsolete, and replaced by *went*, the præterite of *wend*,—*he wends his way—he went his way*. Except that the initial *g* has become *y*, and the *e* follows instead of preceding the *d* (a mere point of spelling), there is nothing peculiar in this word.

For *could*, *aught*, *minded*, and *did*, see the following chapters.

This is as much as need, at present, be said about the so-called Weak præterites.

Whatever they are, they are anything but *Irregular*, as may be seen in chapter xxxiii.



## CHAPTER XXIX.

## THE PRESENT PARTICIPLE.

§ 396. THE present participle, called also the active participle and the participle in *-ing*, is formed from the original word by adding *-ing*; as, *move, moving*. In the older languages the termination was more marked, being *-nd*. Like the Latin participle in *-ns*, it was originally declined. The Mæso-Gothic and Old High-German forms are *habands* and *hapéntér* = *having*, respectively. The *-s* in the one language, and the *-ér* in the other, are the signs of the case and gender. In the Old Saxon and Anglo-Saxon the forms are *-and* and *-ande*; as *bindand, bindande* = *binding*. In all the Norse languages, ancient and modern, the *-d* is preserved. So it is in the Old Lowland Scotch, and in many of the modern provincial dialects of England, where *strikind, goand*, is said for *striking, going*. In Staffordshire, where the *-ing* is pronounced *-ingg*, there is a fuller sound than that of the current English. In Old English the form in *-nd* is predominant, in Middle English the use fluctuates, and in New English the termination *-ing* is universal. In the Scotch of the modern writers we find the form *-in*.

The rising sun o'er Galston muirs  
 Wi' glorious light was glintin';  
 The hares were hirplin' down the furs,  
 The lav'rocks they were chantin'.

BURNS' *Holy Fair*.

It is with the oblique cases of the present participles of the classical languages, rather than with the nominative, that we



must compare the corresponding participle in Gothic; *e. g.* ἔχοντ-ος (*ekhontos*), Greek; *habent-is*, Latin; *hapént-êr*, Old High-German.

§ 397. It has often been remarked that the participle is used in many languages as a substantive. This is true in Greek—

Ὁ πράσων = *the actor*, when a male.

Ἡ πρασοῦσα = *the actor*, when a female.

Τὸ πρᾶττον = *the active principle of a thing*.

But it is also stated, that, in the English language, the participle is used as a substantive in a greater degree than elsewhere, and that it is used in several cases and in both numbers, *e. g.*—

*Rising* early is healthy.

There is health *in rising* early.

This is the advantage *of rising* early.

The *risings* in the North, &c.

Archbishop Whately has some remarks on this substantival power, in his *Logic*.

Some remarks of Mr. R. Taylor, in the Introduction to his edition of Tooke's "*Diversions of Purley*," modify this view. According to these, the *-ing* in words like *rising* is not the *-ing* of the present participle; neither has it originated in the Anglo-Saxon *-end*. It is rather the *-ing* in words like *morning*, which is anything but a participle of the non-existent verb *morn*, and which has originated in the Anglo-Saxon substantival termination *-ung*. Upon this Rask writes as follows:—" *Gitsung*, *gewilnung* = *desire*; *swutelung* = *manifestation*; *clænsung* = *a cleansing*; *sceawung* = *view, contemplation*; *eorð beofung* = *an earthquake*; *gesomnung* = *an assembly*. This termination is chiefly used in forming substantives from verbs of the first class in *-ian*; as, *hålgung* = *consecration*, from *hålgian* = *to consecrate*. These verbs are all feminine."—*Anglo-Saxon Grammar*, p. 107.

Now, whatever may be the theory of the origin of the termination *-ing* in old phrases like *rising early is healthy*, it



cannot apply to expressions of recent introduction. Here the direct origin in *-ung* is out of the question.

The view, then, that remains to be taken of the forms in question is this :

1. That the older forms in *-ing* are substantival in origin, and = the Anglo-Saxon *-ung*.
2. That the latter ones are participial, and have been formed on a false analogy.



## CHAPTER XXX.

## THE PAST PARTICIPLE.

§ 398. THE participle in *-en*.—In the Anglo-Saxon this participle was declined like the adjectives. Like the adjectives, it is, in the present English, undeclined.

In Anglo-Saxon it always ended in *-en*, as *sungen*, *funden*, *bunden*. In English this *-en* is often wanting, as *found*, *bound*; the word *bounden* being antiquated. Words where the *-en* is wanting may be viewed in two lights; 1, they may be looked upon as participles that have lost their termination; 2, they may be considered as præterites with a participial sense.

*Drank, drunk, drunken*.—With all words wherein the vowel of the plural differs from that of the singular, the participle takes the plural form. To say *I have drunk*, is to use an ambiguous expression; since *drunk* may be either a participle *minus* its termination, or a præterite with a participial sense. To say *I have drank*, is to use a præterite for a participle. To say *I have drunken*, is to use an unexceptionable form.

In all words with a double form, as *spake* and *spoke*, *brake* and *broke*, *clave* and *clove*, the participle follows the form in *o*, as *spoken*, *broken*, *cloven*. *Spaken*, *braken*, *claven*, are impossible forms. There are degrees in laxity of language, and to say *the spear is broke* is better than to say *the spear is brake*.

These two statements bear upon the future history of the præterite. That of the two forms *sang* and *sung*, one will, in the course of language, become obsolete, is nearly certain; and, as the plural form is also that of the participle, it is the plural form which is most likely to be the surviving one.



As a general rule, we find the participle in *-en* wherever the præterite is strong; indeed, the participle in *-en* may be called the strong participle, or the participle of the strong conjugation. Still the two forms do not always coincide. In *mow*, *mowed*, *mown*; *sow*, *sowed*, *sown*; and several other words, we find the participle strong, and the præterite weak. I remember no instances of the converse. This is only another way of saying that the præterite has a greater tendency to pass from strong to weak than the participle.

§ 399. In the Latin language the change from *s* to *r*, and *vice versâ*, is very common. We have the double forms *arbor* and *arbos*, *honor* and *honos*, &c. Of this change we have a few specimens in English. The words *rear* and *raise*, as compared with each other, are examples. In Anglo-Saxon a few words undergo a similar change in the plural number of the strong præterites.

Ceóse, *I choose*; ceâs, *I chose*; curon, *we chose*; gecoren, *chosen*.  
 Forleóse, *I lose*; forleás, *I lost*; forluron, *we lost*; forloren, *lost*.  
 Hreose, *I rush*; hreás, *I rushed*; hruron, *we rushed*; gehroren, *rushed*.

This accounts for the participial form *forlorn* or *lost*, in New High-German *verloren*. In Milton's lines,

————— the piercing air  
 Burns *frore*, and cold performs the effect of fire.  
*Paradise Lost*, b. ii.

we have a form from the Anglo-Saxon participle *gefroren* = *frozen*.

§ 400. The participle in *-d*, *-t*, or *-ed*.—In the Anglo-Saxon this participle was declined like the adjective. Like the adjective, it is, in the present English, undeclined.

In Anglo-Saxon it differed in form from the præterite, inasmuch as it ended in *-ed*, or *t*, whereas the præterite ended in *-ode*, *-de*, or *-te*: as *lufode*, *bærnde*, *dypte*, præterites; *gelufod*, *bærned*, *dypt*, participles.

As the ejection of the *e* reduces words like *bærned* and *bærnde* to the same form, it is easy to account for the present identity of form between the weak præterites and the participles in *-d*: *e.g.* *I moved*, *I have moved*, &c.



§ 401. In the older writers, and in works written, like Thomson's "Castle of Indolence," in imitation of them, we find prefixed to the præterite participle the letter *y*-, as *yclept* = *called*; *yclad* = *clothed*; *ydrad* = *dreaded*.

The following are the chief facts and the current opinion concerning this prefix:—

1. It has grown out of the fuller forms *ge*- : Anglo-Saxon, *ge*- : Old Saxon, *gi*- : Mæso-Gothic, *ga*- : Old High-German, *ka*-, *cha*-, *ga*-, *ki*-, *gi*-.

2. It occurs in each and all of the Germanic languages of the Gothic stock.

3. It occurs, with a few fragmentary exceptions, in none of the Scandinavian languages of the Gothic stock.

4. In Anglo-Saxon it occasionally indicates a difference of sense; as *hâten* = *called*, *ge-hâten* = *promised*; *boren* = *borne*, *ge-boren* = *born*.

5. It occurs in nouns as well as verbs.

6. Its power, in the case of nouns, is generally some idea of *association* or *collection*.—Mæso-Gothic, *sinþs* = *a journey*, *ga-sinþa* = *a companion*; Old High-German, *perc* = *hill*; *ki-perki* (*ge birge*) = *a range of hills*.

7. But it has also a *frequentative* power; a frequentative power which is, in all probability, secondary to its collective power: since things which recur frequently recur with a tendency to collection or association; Middle High-German, *ge-rassel* = *rustling*; *ge-rumpel* = *c-rumple*.

8. And it has also the power of expressing the possession of a quality.

<i>Anglo-Saxon.</i>	<i>English.</i>	<i>Anglo-Saxon.</i>	<i>Latin.</i>
feax	hair	<i>ge-feax</i>	<i>comatus</i>
heorte	heart	<i>ge-heort</i>	<i>cordatus</i>
stence	odour	<i>ge-stence</i>	<i>odorus.</i>

This power is also a collective, since every quality is associated with the object that possesses it: *a sea with waves* = *a wavy sea*.

9. Hence it is probable that the *ga*-, *ki*-, or *gi*-, Gothic, is the *cum* of Latin languages. Such is Grimm's view, as given in *Deutsche Grammatik*, i. 1016.



Concerning this, it may be said that it is deficient in an essential point. It does not show how the participle past is collective. Undoubtedly it may be said that every such participle is in the condition of words like *ge-feax* and *ge-heort*; *i. e.* that they imply an association between the object and the action or state. But this does not seem to be Grimm's view; he rather suggests that the *ge-* may have been a prefix to verbs in general, originally attached to all their forms, but finally abandoned everywhere except in the case of the participle. The theory of this prefix has yet to assume a satisfactory form.

§ 402. The most important verbs, wherein the præterite participle differs in form from the præterite tense are the following:—

<i>Present.</i>	<i>Præterite.</i>	<i>Participle.</i>
fall	fell	fallen
befall	befell	befallen
hold	held	holden
draw	drew	drawn
shew	shewed	shewn
slay	slew	slain
fly	flew	flown
blow	blew	blown
crow	crew	crown
know	knew	known
grow	grew	grown
throw	threw	thrown
beat	beat	beaten
weave	wove	woven
freeze	froze	frozen
steal	stole	stolen
speak	spoke	spoken
swear	swore	sworn
bear	bore	borne
bear	bare	born
forbear	forbore	forborne
tear	tore	torn
shear	shore	shorn
wear	wore	worn
break	broke	broken



<i>Present.</i>	<i>Præterite.</i>	<i>Participle.</i>
shake	shook	shaken
take	took	taken
forsake	forsook	forsaken
get	got	gotten
forget	forgot	forgotten
eat	ate	eaten
tread	trod	trodden
come	came	come
overcome	overcame	overcome
become	became	become
bid	bade *	bidden
forbid	forbade †	forbidden
give	gave	given
forgive	forgave	forgiven
arise	arose	arisen
smite	smote	smitten
ride	rode	ridden
stride	strode	stridden
drive	drove	driven
thrive	throve	thriven
strive	strove	striven
write	wrote	written
bite	bit	bitten

* Also *bid*.* Also *forbid*.



## CHAPTER XXXI.

CONSTITUTION OF THE PRÆTERITE FORMS.—THE SO-CALLED  
STRONG PRÆTERITE.

§ 403. WHEN we ask how the method employed by the Angles and the other early Germans, of forming a certain number of præterites by changing the vowel of the present, came into use, we ask a question that has a twofold bearing. It bears, in the first instance, upon the special history of the German class of languages. But it does something besides. It suggests a point of Comparative Philology. How far is the method in question unique, or (if not unique) rare? How far is it a process distinctive of the German class of languages rather than one common to them and the allied tongues of the (so-called) Indo-European class?

If our answer to this latter question be to the effect that the process is peculiarly and exclusively German, and (as such) characteristic of the German tongues as opposed to the Classical and Sarmatian, all references to the Latin, the Greek, the Lithuanian, the Slavonic, or the Sanskrit become unnecessary.

Again, another effect of such an answer is to engender the idea that language in general is, *pro tanto*, so much the more irregular, and so much the less reducible to some general law of growth or development.

What, however, is our answer? It is to the effect that, though the particular form under notice be peculiar to the German tongues, the processes by which it is developed are those of certain of the allied languages other than German.

The most probable hypothesis as to the origin of the so-called Strong Præterites, is that they are the ordinary redupli-



cate forms of the Latin, Greek, Sanskrit, and Mæso-Gothic, *minus* the reduplication, and *plus* the accommodation of the vowel.

Such is the explanation of its *form*.

In respect to its power the remarks of chapter xxvi. find their application. It is, at the present time, more *aurist* than *perfect*; originally, it was more *perfect* than *aurist*.

*Mutatis mutandis*, the history of the *power* of words like *tetigi* and *cucurri*, is the history of the power of words like *fell* and *spoke*.



## CHAPTER XXXII.

CONSTITUTION OF THE PRÆTERITE FORMS. — THE SO-CALLED  
WEAK PRÆTERITE.

§ 404. THE remote origin of the weak præterite in *-d* or *-t*, has been considered by Grimm. He maintains that it is the *d* in *d-d*, the reduplicate præterite of *do*. In all the Gothic languages the termination of the past tense is either *-da*, *-ta*, *-de*, *ði*, *-d*, *-t*, or *-ed*, for the singular, and *-don*, *-ton*, *-túmés*, or *-ðum*, for the plural; in other words, *d*, or an allied sound, appears once, if not oftener. In the *plural* præterite of the *Mæso-Gothic*, however, we have something more, viz. the termination *-dédum*; as *nas-idédum*, *nas-idédup*, *nas-idedun*, from *nas-ja*; *sók-idédum*, *sók-idédup*, *sók-idedun*, from *sók-ja*; *salb-ódédum*, *salb-ódédup*, *salb-ódédun*, from *salbó*. Here there is a second *d*. The same takes place with the dual form *salb-ódéduts*, and with the subjunctive forms, *salb-ódédjan*, *salb-ódéduts*, *salb-ódedi*, *salb-ódedeits*, *salb-ódedeima*, *salb-ódedeiþ*, *salb-ódedina*. The English phrase, *we did salve*, as compared with *salb-ódedum*, is confirmatory of this. (*D. G.* i. 1042.)

§ 405. Some remarks of Dr. Trithen's on the Slavonic præterite, in the "Transactions of the Philological Society," induce me to prefer a different doctrine, and to identify the *-d* in words like *moved*, &c., with the *-t* of the passive participles of the Latin language; as found in *mon-it-us*, *voc-at-us*, *rap-t-us*, and probably in Greek forms like *τυφ-θ-είς*.

1. The Slavonic præterite is commonly said to possess genders: in other words, there is one form for speaking of a past action when done by a male, and another for speaking of a past action when done by a female.



2. These forms are identical with those of the participles, masculine and feminine, as the case may be. Indeed the præterite is a participle. If, instead of saying *ille amavit*, the Latins said *ille amatus*, whilst, instead of saying *illa amavit*, they said *illa amata*, they would exactly use the grammar of the Slavonians.

3. Hence, as one class of languages, at least, gives us the undoubted fact of an active præterite being identical with a passive participle, and as the participle and præterite in question are nearly identical, we have a fair reason for believing that the *d*, in the English active præterite, is the *d* of the participle, which, in its turn, is the *t* of the Latin passive participle.

The following extract gives Dr. Trithen's remarks on the Slavonic verb in his own words:—

“A peculiarity which distinguishes the grammar of all the Slavish languages, consists in the use of the past participle, taken in an active sense, for the purpose of expressing the præterite. This participle generally ends in *-l*; and much uncertainty prevails both as to its origin and its relations, though the termination has been compared by various philologists with similar affixes in the Sanscrit, and the classical languages.

“In the Old Slavish, or the language of the church, there are three methods of expressing the past tense: one of them consists in the union of the verb substantive with the participle; as—

<i>Rek esm'</i>	.	.	.	<i>chital esmi'</i>
<i>Rek esi'</i>	.	.	.	<i>chital esi'</i>
<i>Rek est'</i>	.	.	.	<i>chital est.</i>

“In the corresponding tense of the Slavonic dialect we have the verb substantive placed before the participle:—

<i>Ya sam imao</i>	.	.	<i>mi' smo imali</i>
<i>Ti si imao</i>	.	.	<i>vi' ste imali</i>
<i>On ye imao</i>	.	.	<i>omi su imali.</i>

“In the Polish it appears as a suffix:—

<i>Czytalem</i>	.	.	.	<i>czytalismy</i>
<i>Czytales</i>	.	.	.	<i>czytaliscie</i>
<i>Czytal</i>	.	.	.	<i>czytalie.</i>



“And in the Servian it follows the participle :—

<i>Igrao sam</i>	.	.	.	<i>igrali smo</i>
<i>Igrao si</i>	.	.	.	<i>igrali ste</i>
<i>Igrao ye</i>	.	.	.	<i>igrali su.</i>

“The ending *-ao*, of *igrao* and *imao*, stands for the Russian *al*, as in some English dialects *a'* is used for *all*.”



## CHAPTER XXXIII.

## DEFECT AND IRREGULARITY.

§ 406. IN the chapter upon the Strong Præterites, I went out of my way to state that, whatever those forms were, they were not *Irregular*. Nevertheless, in nine grammars out of ten they are called so.

The same caution against the habit of multiplying irregularities may be found amongst the remarks on the comparisons of adjectives.

The present chapter is devoted to the illustration of the same subject. The better the grammarian the fewer the irregularities of his grammar. If it were not so, the phenomena of language would scarcely be worth studying.

Now the pre-eminently *irregular* part of the ordinary grammars is the part that deals with the so-called Strong Verbs—not that there are no irregularities elsewhere, but that this is the great field for them; the field wherein language most especially runs riot, and least shows itself reducible to law.

The words that have hitherto served as illustrations are the personal pronouns *I* and *me*, and the adjectives *good*, *better*, and *best*.

The view of these words was as follows: viz. that none of them were irregular, but that they were all defective. *Me* wanted the nominative, *I* the oblique cases. *Good* was without a comparative, *better* and *best* had no positive degree.

Now *me* and *better* may be said to make good the defectiveness of *I* and *good*; and *I* and *good* may be said to replace the forms wanting in *me* and *better*. This gives us the principle of compensation. To introduce a new term, *I* and *me*, *good* and *better*, may be said to be complementary to each other.



What applies to nouns applies to verbs also. *Go* and *went* are not irregularities. *Go* is (at least in the present stage of our language) defective in the past tense. *Went* (at least in its current sense) is without a present. The two words, however, compensate their mutual deficiencies, and are to each other complementary.

The distinction between defectiveness and irregularity, is the first instrument of criticism for coming to true views concerning the proportion of the regular and irregular verbs.

§ 407. The second instrument of criticism in determining the irregular verbs, is the meaning that we attach to terms.

It is very evident that it is in the power of the grammarian to raise the number of etymological irregularities to any amount, by narrowing the definition of the word irregular; in other words, by framing an exclusive rule. The current rule of the common grammarians is that the præterite is formed *by the addition of -t, or -d, or -ed*. Now this position is sufficiently exclusive; since it proscribes not only the whole class of strong verbs, but also words like *bent* and *sent*, where *-t* exists, but where it does not exist as *an addition*. The regular forms, it may be said, should be *bended* and *sended*.

Exclusive, however, as the rule in question is, it is plain that it might be made more so. The regular forms might, by the *fiat* of a rule, be restricted to those in *-d*. In this case words like *wept* and *burnt* would be added to the already numerous list of irregulars.

Finally, a further limitation might be made, by laying down as a rule that no word was regular, unless it ended in *-ed*.

Thus much concerning the modes of making rules exclusive, and, consequently, of raising the amount of irregularities. This is the last art that the philosophic grammarian is ambitious of acquiring. True etymology reduces irregularity by making the rules of grammar not exclusive, but general. The *quantum* of irregularity is in the inverse proportion to the generality of our rules. In language itself there is no irregularity. The word itself is only another name for our



ignorance of the processes that change words; and, as irregularity is in the direct proportion to the exclusiveness of our rules, the exclusiveness of our rules is in the direct proportion to our ignorance of etymological processes.

§ 408. The explanation of some fresh terms will lead us towards (but not to) the definition of the word irregular.

1. *Vital and obsolete processes*.—The word *moved* is formed from *move*, by the addition of *-d*. The addition of *-d* is the process by which the present form is rendered præterite. The word *fell* is formed from *fall*, by changing *a* into *e*. The change of vowel is the process by which the present form is rendered præterite. Of the two processes the result is the same. In what respect do they differ?

For the sake of illustration, let a new word be introduced into the language. Let a præterite tense of it be formed. This præterite would be formed, not by changing the vowel, but by adding *-d*. No new verb ever takes a strong præterite. The like takes place with nouns. No new substantive would form its plural, like *oxen* or *geese*, by adding *-en*, or by changing the vowel. It would rather, like *fathers* and *horses*, add the lene sibilant.

Now, the processes that change *fall*, *ox*, and *goose* into *fell*, *oxen*, and *geese*, inasmuch as they cease to operate on the language in its present stage, are obsolete processes; whilst those that change *move* into *moved*, and *horse* into *horses*, operating on the language in its present stage, are vital processes.

A definition of the word irregular might be so framed as to include all words whose forms could not be accounted for by the vital processes. Such a definition would, in the present English, make words like *bent*, *sought*, &c. (the euphonic processes being allowed for), regular, and all the strong verbs irregular.

The very fact of so natural a class as that of the strong verbs being reduced to the condition of irregulars, invalidates such a definition as this.

2. *Processes of necessity as opposed to processes of habit*.—The combinations *-pd-*, *-fd-*, *-kd-*, *-sd-*, and some others, are unpronounceable. Hence words like *step*, *quaff*, *back*, *kiss*, &c.,



take after them the sound of *-t*; *stept*, *quafft*, &c. (the sound being represented), being their præterites, instead of *stepd*, *quaffd*. Here the change from *-d* (the natural termination) to *-t* is a matter (or process) of necessity. It is not so with words like *weep* and *wept*, &c. Here the change of vowel is not necessary. *Weept* might have been said if the habit of the language had permitted.

A definition of the word irregular might be so framed as to include all words whose natural form was modified by any euphonic process whatever. In this case *stept* (modified by a process of necessity), and *wept* (modified by a process of habit), would be equally irregular.

A less limited definition might account words regular as long as the process by which they are deflected from their natural form was a process of necessity. Those, however, which were modified by a process of habit it would class with the irregulars.

Definitions thus limited arise from ignorance of euphonic processes, or rather from an ignorance of the generality of their operation.

3. *Ordinary processes as opposed to extraordinary processes.*—The whole scheme of language is analogical. A new word introduced into a language takes the forms of its cases or tenses, &c., from the forms of the cases or tenses, &c., of the old words. The analogy is extended. Now few forms (if any) are so unique as not to have some others corresponding with them; and few processes of change are so unique as not to affect more words than one. The forms *wept* and *slept* correspond with each other. They are brought about by the same process; viz. by the shortening of the vowel in *weep* and *sleep*. The analogy of *weep* is extended to *sleep*, and *vice versa*. Changing our expression, a common influence affects both words. The alteration itself is an ultimate fact. The extent of its influence is an instrument of classification. When processes affect a considerable number of words, they may be called ordinary processes; as opposed to extraordinary processes, which affect one or few words.

When a word stands by itself, with no other corresponding to it, we confess our ignorance, and say that it is affected by an



extraordinary process, by a process peculiar to itself, or by a process to which we know nothing similar.

A definition of the word irregular might be so framed as to include all words affected by extraordinary processes; the rest being considered regular.

4. *Positive processes as opposed to ambiguous processes.*—The words *wept* and *slept* are similarly affected. Each is changed from *weep* and *sleep* respectively; and we know that the process which affects the one is the process that affects the other also. Here there is a positive process.

Reference is now made to words of a different sort. The nature of the word *worse* is explained in § 362, and the reader is referred to the section. There the form is accounted for in two ways, of which only one can be the true one. Of the two processes, each might equally have brought about the present form. Which of the two it was, we are unable to say. Here the process is ambiguous.

A definition of the word irregular might be so framed as to include all words affected by ambiguous processes.

5. *Normal processes as opposed to processes of confusion.*—Let a certain word come under Class A. Let all words under Class A be similarly affected. Let a given word come under Class A. This word will be affected even as the rest of Class A is affected. The process affecting, and the change resulting, will be normal, regular, or analogical.

Let, however, a word, instead of really coming under Class A, *appear* to do so. Let it be dealt with accordingly. The analogy then is a false one. The principle of imitation is a wrong one. The process affecting is a process of confusion.

Examples of this (a few amongst many) are words like *songstress*, *theirs*, *minded*, where the words *songstr—*, *their—*, and *mind—*, are dealt with as roots, which they are not.

Ambiguous processes, extraordinary processes, processes of confusion—each, or all of these, are legitimate reasons for calling words irregular. The practice of etymologists will determine what definition is most convenient.

With extraordinary processes we know nothing about the word. With ambiguous processes we are unable to make a



choice. With processes of confusion we see the analogy, but, at the same time, see that it is a false one.

§ 409. *Approximate example of irregularity.*—The nearest approach to a real irregularity is the case of the word *could*.

With all persons who pronounce the *l* it is truly irregular. The A. S. form is *cuðe*. The *-l* is inserted by a process of confusion.

*Can, cunne, canst, cunnon, cunnan, cuðe, cuðon, cuð*—such are the remaining forms in A. S. None of them account for the *l*. The presence of the *l* makes the word *could* irregular. No reference to the allied languages accounts for it.

Notwithstanding this, the presence of the *l* is accounted for. In *would* and *should* the *l* has a proper place. It is part of the original words, *will* and *shall*. A false analogy looked upon *could* in the same light. Hence a true irregularity; *provided that the l be pronounced*.

The *l*, however, is pronounced by few, and that only in pursuance to the spelling. This reduces the word *could* to an irregularity, not of language, but only of orthography.

That the mere ejection of the *n* in *can*, and that the mere lengthening of the vowel, are not irregularities, we learn from a knowledge of the processes that convert the Greek ὀδοντος (*odontos*) into ὀδῶς (*odows*).

§ 410. *Example of defect.*—The verb *quoth* is truly defective. It is found in only one tense, one number, and one person. It is the third person singular of the præterite tense. It has the further peculiarity of preceding its pronoun. Instead of saying *he quoth*, we say *quoth he*. In A. S., however, it was not defective. It was found in the other tenses, in the other number, and in other moods. *Ic cweðe, þú cwyst, he cwyð. Ic cwæð, þú cwæðe, he cwæð, we cwædon, ge cwædon, hi cwædon.* Imperative, *cweð*. Participle, *geweden*. In the Scandinavian it is current in all its forms. There, however, it means, not *to speak*, but, *to sing*. As far as its conjugation goes, it is strong. As far as its class goes, it follows the form of *speak, spoke*. Like *speak*, its A. S. form is in *æ*, as *cwæð*. Like one of the forms of *speak*, its English form is in *o*, as *quoth, spoke*.

The principle that I recognise for myself is to consider no



words irregular unless affected by ambiguous processes, or by processes of confusion. The words affected by extraordinary processes form a provisional class, which a future increase of our etymological knowledge may show to be regular. *Worse* and *could* (its spelling alone being considered) are the fairest specimens of our irregulars. The class, instead of filling pages, is exceedingly limited.

We get a partial commentary on this text in the following chapters.



## CHAPTER XXXIV.

## THE VERB SUBSTANTIVE.

§ 411. THE verb substantive is generally dealt with as an irregular verb. This is inaccurate. The true notion is, that the idea of *being* or *existing* is expressed, in the present language, by three different verbs, each of which is defective in some of its parts. The parts, however, that are wanting in one verb, are made up by the inflections of one of the others. There is, for example, no præterite of the verbs *be* and *am*, and no present of the verb *was*. The forms, however, that one word wants another supplies.

*Was*.—Defective, except in the præterite tense, where it is found both in the indicative and conjunctive.

INDICATIVE.		CONJUNCTIVE.	
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1. Was.	Were.	1. Were.	Were.
2. Wast.	Were.	2. Wert.	Were.
3. Was.	Were.	3. Were.	Were.

*Be*.—In the present English its inflection is as follows:—

CONJUNCTIVE.		IMPERATIVE.	
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
Be.	Be.	—	—
—	Be.	Be.	Be.
Be.	Be.	—	—
<i>Infin.</i> To be.	<i>Pres. P.</i> Being.	<i>Past Part.</i> Been.	

*Note*.—In the “*Deutsche Grammatik*,” i. 1051, it is stated



that the Anglo-Saxon forms *beô*, *bist*, *bið*, *beoð*, or *beó*, have not a present, but a future sense; that whilst *am* means *I am*, *beó* means *I shall be*; and that in the older languages it is only where the form *am* is not found that *be* has the power of a present form. The same root occurs in the Slavonic and Lithuanic tongues with the same power; as, *esmi* = *I am*; *búsu* = *I shall be*, Lithuanic.—*Esmu* = *I am*; *buhshu* = *I shall be*, Livonian.—*Jesm* = *I am*; *budu* = *I shall be*, Slavonic.—*Gsem* = *I am*; *budu* = *I shall be*, Bohemian. This, however, proves, not that there is in Anglo-Saxon a future tense (or form), but that the word *beó* has a future sense. There is no fresh tense where there is no fresh form.

The following is a specimen of the future power of *beón* in Anglo-Saxon:—“*Hi ne beóð na cilde, soðlice, on domesdæge, ac beóð swa micele menn swa swa hi, migton beón gif hi full weoxon on gewunlicre ylde.*”—ÆLFRIC'S *Homilies*. “They will not be children, forsooth, on Domesday, but will be as much (so muckle) men as they might be if they were full grown (waxen) in customary age.”

This is explained if we consider the word *beón* to mean not so much *to be* as *to become*, a view which gives us an element of the idea of futurity. Things which are *becoming anything* have yet something further to do. Again, from the idea of futurity we get the idea of contingency, and this explains the subjunctive power of *be*.

*Am.*—Of this form it should be stated, that the letter *-m* is no part of the original word. It is the sign of the first person, just as it is in all the Indo-European languages.

It should also be stated, that, although the fact be obscured, and although the changes be insufficiently accounted for, the forms *am*, *art*, *are*, and *is*, are not, like *am* and *was*, parts of different words, but forms of one and the same word; in other terms, that, although between *am* and *be* there is no etymological connection, there is one between *am* and *is*. This we collect from the comparison of the Indo-European languages.

	1.	2.	3.
Sanskrit . . .	<i>Asmi.</i>	<i>Asi.</i>	<i>Asti.</i>
Zend . . .	<i>Ahmi.</i>	<i>Asi.</i>	<i>Ashti.</i>



	1.	2.	3.
Greek . . . .	Εἶμι.	Εἶς.	Εἶ.
Latin . . . .	<i>Sum.</i>	<i>Es.</i>	<i>Est.</i>
Lithuanic . . . .	<i>Esmi.</i>	<i>Essi.</i>	<i>Esti.</i>
Old Slavonic . . . .	<i>Yesmy.</i>	<i>Yesi.</i>	<i>Yesty.</i>
Mæso-Gothic . . . .	<i>Im.</i>	<i>Is.</i>	<i>Ist.</i>
Old Saxon . . . .	—	* <i>Is.</i>	<i>Ist.</i>
Anglo-Saxon . . . .	<i>Eom.</i>	<i>Eart.</i>	<i>Is.</i>
Icelandic . . . .	<i>Em.</i>	<i>Ert.</i>	<i>Er.</i>
English . . . .	<i>Am.</i>	<i>Art.</i>	<i>Is.</i>

In English and Anglo-Saxon the word is found in the present indicative only. In English it is inflected through both numbers : in A. S. in the singular number only. The A. S. plurals are forms of what appears, in German, as *seyn*, a word of which we have, in the present English, no vestiges.

*Worth.*—This is a fragment of the A. S. *weord-an* = *werden*, German, = *be, become*.

Woe *worth* the chase, woe worth the day

That cost thy life, my gallant grey.

*Lady of the Lake.*

* Found rarely; *bist* being the current form.—*Deutsche Grammatik*, i. 894.



## CHAPTER XXXV.

FURTHER CONSIDERATION OF THE SO-CALLED STRONG  
PRÆTERITES.

§ 412. THE previous chapters have been, more or less, general; the question with which they dealt being the meaning of the word *irregular*.

The present chapter, along with those that follow it, is of a different character. It deals with the details of our more remarkable strong præterites and participles.

With some of the strong forms, the key to the apparent irregularity of a double præterite was found in the fact of the plural having supplied one form, and the singular another; but this only explained a part of the subject.

The consideration of the phenomena of defect and complement, and the difference between real and fictitious irregularities, carried us farther.

We may, however, go farther still.

The first series of facts to which we now refer in our attempts at the arrangement of the so-called Strong Verbs, according to the divisions and sub-divisions of the great class to which they belong, lie in the older stages of our own languages, and the older allied dialects—pre-eminent among which stand the Mæso-Gothic and the Anglo-Saxon; the Anglo-Saxon for its special relations to the English, the Mæso-Gothic from its antiquity. The chief repertorium of examples is, as may be anticipated, the “*Deutsche Grammatik*.” An abstract of the doctrines of that great work may be found in the second volume of the “*Philological Museum*”



(pp. 372–388); an able abstract, and something more, viz. some valuable criticism of the author's (Mr. Kemble). To this the English reader is referred.

If we look to the possible combinations that a certain number of (say) ten vowels, and a certain number of (say) twenty consonants, are capable of supplying, we shall get a prodigiously high number.

We shall not, however, do so if we look to what actually takes place.

The actual roots of the German verbs that end in a vowel, followed by *one* consonant, as they appear in the Mœso-Gothic, are all reducible to one of the following combinations—combinations which are grouped and numbered, for a reason which will soon be made manifest—(1.) *al. am. an. ar. ap. ab. af. at. ad. ap. as. ak. ag. ah.* (2.) *il. im. in. aír (= er). ip. ib. if. iv. it. id. ip. is. ik. ig. aîh (= ih).* (3.) *ul. um. un. aúr (= ur). up. ub. uf. uv. ut. ud. up. us. uk. ug. aúh (= uh).* (4.) *él. ém. én. ér. ép. éb. éf. ét. éd. ép. és. êk. ég. êh.* (5.) *ól. ôn. ór. ôp. ôb. ôf. ôt. ôd. ôp. ôk. ôg. ôh.* (6.) *áim. áin. áip. áib. áif. áiv. áit. áid. áip. áis. áik. áig. áih.* (7.) *áup. áub. áuf. áuv. áut. áud. áup. áus. áuk. áug. áuh.* (8.) *eim. ein. eip. eib. eif. eiv. eit. eid. eip. eis. eik. eig. eih.* (9.) *iup. iub. iuf. iuv. iut. iud. iup. ius. iuk. iug. iuh.*

And what is the case where the combination consists of a vowel followed by *two* consonants?

1. In the first place, the vowel so followed is always one of the following three, *a, i, or u*—not *o*, nor yet the German *ö*, nor yet *ü*.

2. In the second, the vowel (*a, i, or u*, as the case may be) is always short—a fact for which we are prepared by our knowledge of the chief phenomena of Phonêsis.

3. In the third, the consonant combinations are limited to the following—*ll. mm. nn. rr. pp. tt. kk. lm. lp. lb. lf. lv. lt. ld. lþ. ls. lk. lg. lh. mp. mb. mf. ms. nt. nd. nþ. ns. nk. ng. rm. rn. rp. rb. rf. rt. rd. rþ. rs. rk. rg. rh. ft. fs. zd. zg. sp. st. sk. ht. hs.*

Altogether, we have, in the Mœso-Gothic, *twelve* classes.

In the first four of these twelve Mœso-Gothic classes the



præterite is formed by reduplication—simple reduplication, *the vowel being unaltered*.

In the two next, the reduplication is continued, *the vowel being altered*.

In the last six the vowel is altered, but the reduplication is non-existent.

The following table illustrates this :—

PRESENT.	PAST.		PARTICIPLE.	
	<i>Sing.</i>	<i>Plur.</i>		
1. Salta	Sáisalt	Sáisaltum	Saltans	<i>Leap.</i>
2. Háita	Háiháit	Háiháitum	Háitans	<i>Call.</i>
3. Stáut-a	Stái-stáut	Stái-staúpum	Stáutans	<i>Strike.</i>
4. Slêpa	Sáizlêp	Sáislêpum	Slêpans	<i>Sleep.</i>
5. Láia	Láilô	Láilôum	Láilans	<i>Laugh.</i>
6. Grêta	Gáigrôt	Gáigrôtum	Grêtans	<i>Weep.</i>
7. Svara	Svôr	Svôrum	Svarans	<i>Swear.</i>
8. Greipa	Gráip	Gripum	Gripans	<i>Gripe.</i>
9. Biuda	Báup	Budum	Budans	<i>Offer.</i>
10. Giba	Gab	Gêbum	Gibans	<i>Give.</i>
11. Stila	Stal	Stêlum	Stulans	<i>Stole.</i>
12. Rinna	Rann	Runnum	Runnans	<i>Run.</i>

Exhibited more compendiously, the changes of the vowels in Mœso-Gothic are as follows :—

<i>Prs.</i>	<i>Pst. S.</i>	<i>Pst. Pl.</i>	<i>Part.</i>		<i>Prs.</i>	<i>Pst. S.</i>	<i>Pst. Pl.</i>	<i>Part.</i>
1. a	a	a	a		7. a	ô	ô	a
2. ái	ái	ái	ái		8. ei	ái	i	i
3. áu	áu	áu	áu		9. iu	áu	u	u
4. ê	ê	ê	ê		10. i	a	ê	i
5. ái	ô	ô	ai		11. i	a	ê	u
6. ê	ô	ô	ê		12. i	a	u	u

§ 413. With these preliminaries we may follow Mr. Kemble in comparing the A. S. with the Mœso-Gothic—the oldest English with the oldest German, the earlier insular with the earliest continental, forms. The six first groups, though ceasing to be reduplicate, have not ceased to be regular.



PRESENT.	PAST.		PARTICIPLE.	
	<i>Sing.</i>	<i>Plur.</i>		
1. Fēalle	Fēol	Fēollon	Feallen	<i>Fall.</i>
2. Swāpe	Swēôp	Swēôpon	Swāpen	<i>Sweep.</i>
3. Hleápe	Hlēôp	Hlēôpon	Hleápen	<i>Leap.</i>
4. Slæpe	Slêp	Slêpon	Slæpen	<i>Sleep.</i>
5. Blāwe	Blēow	Blēowon	Blāwen	<i>Blow.</i>
6. —	—	—	—	—
7. Far-e	Fôr	Fôr-on	Far-en	<i>Fare.</i>
8. Bîd-e	Bâd	Bid-on	Bid-en	<i>Bide.</i>
9. Crēôpe	Creáp	Crup-on	Crop-en	<i>Creep.</i>
10. Swëf-e	Swäf	Swæfon	Swëf-en	<i>Slumber.</i>
11. Nim-e	Nam	Nâm-on	Nom-en	<i>Take.*</i>
12. Hêlp-e	Hēalp	Hulpon	Holp-en	<i>Help.</i>

§ 414. For the Old English, Mr. Kemble gives us the following tables:—

<i>Infinitive.</i>	<i>Præterite.</i>	<i>Participle.</i>
1. Fallen	Fēol	Fallen.
2. Hâten	{ Haihte Heihte Hâte Hôte	{ Hâten. Hôten.
3. Hleápen	Hlêp hlēôp (hlup)	Hleápen.
4. Slæpen	Slêp	Slæpen.
5. Blāwen	Blêw blēow	Blāwen. Blôwen.
and in the six last—		
7. Slajen	Slôj (slôh)	Islajen. (slawen)
Faren	Fôr	I-faren.
8. Drîfen	Drâf	I-driven.
Rîden	Râd	Riden.
9. For-lēôse	For-lēás	For-loren.
10. Queðen	Quað	Iqueðen.
11. Cumen }	Com }	{ Icumen. Icomen.
Comen }	Cume }	
12. Finden	Funde	I-funden.
Ginnen	{ Gan Gon	I-gunnen.

* *Nim* = *take* in Shakspeare, &c.



The sixth (A. S.) seems to have gone entirely over in the fourth—*græte, grêt, grêton, græten* = *weep*.

§ 415. There is clearly a considerable amount of agreement between the three languages (or, more correctly, between the Mæso-Gothic and the two forms of the English) in respect to the regularity with which the vowels of any one of them either absolutely reappear in the other two, or (failing to do this) are replaced after a systematic and regular fashion. On the other hand, there is a certain amount of difference. The Mæso-Gothic variations lie within narrower limits than the Anglo-Saxon, the Anglo-Saxon within narrower limits than the Old English.

The later the stage of a given language, the less complete is the coincidence of its classes. This is what the tables before us indicate, and what all further investigation confirms.

In what does this coincidence consist?

For a full and perfect coincidence three things are necessary:—1. the coincidence of form; 2. the coincidence of distribution; 3. the coincidence of order.

1. *Coincidence of form*.—Compared with the Mæso-Gothic *rinna, rann, runnum, runnans*, the Old High-German inflection coincides most rigidly; *e. g. rinnu, ran, runnumés, runnanér*. The vowel is the same in the two languages, and it is similarly changed in each. It is very evident that this might be otherwise. The Mæso-Gothic *i* might have become *e*, or the *u* might have become *o*. In this case, the formula for the two languages would not have been the same. Instead of *i, a, u, u* serving for the Old High-German as well as the Mæso-Gothic, the formula would have been, for the Mæso-Gothic, *i, a, u, u*, and for the Old High-German *e, a, u, u*, or *i, a, o, o*. The forms in this latter case would have been equivalent, but not the same.

2. *Coincidence of distribution*.—A certain number of words in the Mæso-Gothic form their præterites by changing *i* into *a*; in other words, a certain number of verbs in Mæso-Gothic are inflected like *rinna* and *rann*. The same is the case with the Old High-German. Now if these words are the same in the two languages, the Mæso-Gothic and the Old High-Ger-



man (as far as the agreement extends) coincide in the distribution of their verbs; that is, the same words are arranged in the same class, or (changing the phrase) are distributed alike.

3. *Coincidence of order*.—The conjugation to which the Mæso-Gothic words *rinna* and *rann* belong is the twelfth. The same is the case in Old High-German. It might, however, have been the case that in Old High-German the class corresponding with the twelfth in Mæso-Gothic was the first, second, third, or any other.

Now a coincidence of form, a coincidence of distribution, and a coincidence of order, in all the classes of all the Gothic languages, is more than can be expected. If such were the case, the tenses would be identical throughout.

Coincidence of form is infringed upon by the simple tendency of sounds to change. *Hilpa* in Mæso-Gothic is *helpe* in Anglo-Saxon: *hulpans* in Mæso-Gothic is *holpanér* in Old High-German, and *holpen* in Anglo-Saxon. A change, however, of this sort is insufficient to affect the arrangement. *Helpan*, in Anglo-Saxon, is placed in the same class with *spinnan*; and all that can be said is, that the Mæso-Gothic *i* is, in Anglo-Saxon, represented not by *i* exclusively, but sometimes by *i* and sometimes by *ë*.

Coincidence of distribution is of great etymological importance. A word may in one stage of a language take the form of one conjugation, and in another that of another. The word *climban* is, in Anglo-Saxon, placed in the same conjugation with *drincan*, &c. For this there was a reason; viz. the fact of the *i* being *short*. For the *i* being short there was a reason also. The *b* preceded the vowel *a*, and consequently was sounded. This was the case whether the word was divided *clim-ban* or *climb-an*. *An*, however, was no part of the original word, but only the sign of the infinitive mood. As such it became ejected. The letter *b* then came at the end of the word; but as the combination *mb*, followed by nothing, was unstable, *b* was soon lost in pronunciation. Now *b* being lost, the vowel which was once short became lengthened, or rather it became the sound of the diphthong *ei*; so that the word was no longer called *climb*, but *clime*. Now the words that follow the analogy of *spin*, *span*, &c. (and consequently consti-



tute the twelfth class), do so, not because the vowel is *i*, but because it is a short *i*; and when the *i* is sounded like a diphthong, the præterite is formed differently. The Anglo-Saxon præterite of *climban* was sounded *clōmm*, and rhymed to *from*; the English præterite (when strong) of *climb* is sounded *clōmbe*, rhyming to *roam*. The word *climb*, which was once classed with *spin* and *sing*, is now to be classed with *arise* and *smite*; in other words, it is distributed differently.

Coincidence in the order of the classes is violated when a class which was (for instance) the third in one language becomes, in another language, the fourth, &c. In Mæso-Gothic the class containing the words *smeita*, *smāit*, *smitum*, *smitans*, is the eighth. This is a natural place for it. In the class preceding it, the vowel is the same in both numbers. In the classes that follow it, the vowel is changed in the plural. The number of classes that in Mæso-Gothic change the vowel is five; viz. the eighth, ninth, tenth, eleventh, and twelfth. Of these the eighth is the first. The classes where the change in question takes place form a natural subdivision, of which the eighth class stands at the head. Now in Anglo-Saxon the vowel is not changed so much as in the Mæso-Gothic. In words like *choose*, *give*, and *steal*, the vowel remains unaltered in the plural. In Mæso-Gothic, however, these words are, respectively, of the ninth, tenth, and eleventh classes. It is not till we get to the eleventh that the Anglo-Saxon plurals take a fresh vowel. As the presence or absence of a change of vowel naturally regulates the order of the classes, the eighth class in Mæso-Gothic becomes the eleventh in Anglo-Saxon. If it were not so, the classes where a change took place in the plural would be separated from each other.

§ 416. The later the stage of the language, the more numerous are the complexities of the Strong Conjugation. And there are other complications (in the present English, at least) besides.

Sometimes we have to allow for the difference between the spelling and the speaking.

Sometimes a provincial mode of sounding the vowel will give us an agreement with the older forms that the literary language disguises. Thus when—



<i>Break</i>	is pronounced	<i>Breek</i> ,
<i>Bear</i>	—	<i>Beer</i> ,
<i>Tear</i>	—	<i>Teer</i> ,
<i>Swear</i>	—	<i>Sweer</i> ,
<i>Wear</i>	—	<i>Weer</i> ,

as they actually are by many speakers, they come in the same class with—

<i>Speak</i>	pronounced	<i>Speek</i> ,
<i>Cleave</i>	—	<i>Cleeve</i> ,

and form their præterite by means of a similar change, *i. e.* by changing the sound of the *ee* in *feet* (spelt *ea*) into that of the *a* in *fate*.

Again, *tread* is usually pronounced *tredd*, but many provincial speakers say *treed*, and so said the Anglo-Saxons, whose form was *ic trede* = *I tread*. Their præterite was *træd*.

The following divisions give us the classification of the strong verbs of the English language of the nineteenth century.

#### *First Class.*

Contains the two words *fall* and *fell*, *hold* and *held*, where the sound of *o* is changed into that of *ë*. Here must be noticed the natural tendency of *a* to become *o*; since the forms in Anglo-Saxon are, *Ic fealle*, I fall; *Ic feoll*, I fell; *Ic healde*, I hold; *Ic heold*, I held.

#### *Second Class.*

Here the præterite ends in *-ew*. Words of this class are distinguished from those of the third class by the different form of the present tense.

<i>Present.</i>	<i>Præterite.</i>
Draw	Drew.
Slay	Slew.
Fly	Flew.

In these words the *w* has grown out of a *g*, as may be seen from the Anglo-Saxon forms. The word *see* (*saw*) belongs to this class; since, in Anglo-Saxon, we find the forms *geseáh* and *gesegen*, and in the Swedish the præterite form is *såg*.

#### *Third Class.*

Here an *o* before *w*, in the present, becomes *e* before *w* in the præterite; as—



<i>Present.</i>	<i>Præterite.</i>		<i>Present.</i>	<i>Præterite.</i>
Blow	Blew.		Know	Knew.
Crow	Crew.		Grow	Grew.
Throw	Threw.			

*Fourth Class.*

Contains the single word *let*, where a short *e* in the present remains unchanged in the præterite. In the Anglo-Saxon the present form was *Ic læte*, the præterite *Ic lét*.

*Fifth Class.*

Contains the single word *beat*, where a long *e* remains unchanged. In Anglo-Saxon the forms were *Ic beate*, *Ic beot*.

*Sixth Class.*

Present *come*, præterite *came*, participle *come*. In Anglo-Saxon, *cume*, *com*, *cumen*.

*Seventh Class.*

In this class we have the sounds of the *ee*, in *feet*, and of the *a* in *fate* (spelt *ea* or *a*), changed into *o* or *oo*. Several words in this class have a second form in *a*.

<i>Present.</i>	<i>Præterite in o.</i>	<i>Præterite in a.</i>
Heave	*Hove	—
Cleave	Clove	*Clave.
Weave	Wove	—
Freeze	Froze	—
Steal	Stole	*Stale.
Speak	Spoke	Spake.
Swear	Swore	Sware.
Bear	Bore	Bare.
Tear	Tore	*Tare.
Shear	*Shore	—
Wear	Wore	*Ware.
Break	Broke	Brake.
Shake	Shook	—
Take	Took	—
Forsake	Forsook	—
Stand	Stood	—
—	Quoth	—
Get	Got	*Gat.

* Obsolete or provincial.



The præterite of *stand* was originally long. This we collect from the spelling, and from the Anglo-Saxon form *stód*.

All the words with secondary forms will appear again in the eighth class.

### *Eighth Class.*

In this class the sounds of the *i* in *fit*, the *ee* in *feet*, and the *a* in *fate*, (spelt *ea*), are changed into *a*. Several words of this class have secondary forms. Further details may be seen in the remarks that come after the following list of verbs.

<i>Present.</i>	<i>Præterite in a.</i>	<i>Præterite in o.</i>
Speak	Spake	Spoke.
Break	Brake	Broke.
Cleave	*Clave	Clove.
Steal	*Stale	Stole.
Eat	Ate	—
Seethe	—	*Sod.
Tread	*Trad	Trod.
Bear	Bare	Bore.
Tear	Tare	Tore.
Swear	Sware	Swore.
Wear	*Ware	Wore.
Bid	Bade	Bid.
Sit	Sate	—
Give	a	—
Lie	L y	—
Get	*Gat	Got.

Here observe,—1. That in *speak*, *cleave*, *steal*, the *ea* has the same power with the *ee* in *freeze* and *seethe*; so that it may be dealt with as the long (or independent) sound of the *i* in *bid*, *sit*, *give*.

2. That the same view may be taken of the *ea* in *break*, although the word by some persons is pronounced *brake*. *Gabrika*, *gabrak*, Mæso-Gothic; *briku*, *brak*, Old Saxon; *brece*, *brac*, Anglo-Saxon. Also of *bear*, *tear*, *swear*, *wear*. In the provincial dialects these words are even now pronounced *beer*, *teer*, *sweer*. The forms in the allied languages are, in respect

* Obsolete or provincial.



to these last-mentioned words, less confirmatory; Mæso-Gothic, *svara*, *báira*; Old High-German, *sverju*, *piru*.

3. That the *ea* in *tread* was originally long; Anglo-Saxon, *tredan*, *trede*, *træ'd*, *treden*.

4. *Lie*.—Here the sound is diphthongal, having grown out of the Anglo-Saxon forms *licgan*, *læ'g*, *legen*.

5. *Sat*.—The original præterite was long. This we collect from the spelling *sate*, and from the Anglo-Saxon *sæt*.

#### *Ninth Class.*

*A*, as in *fate*, is changed either into the *o* in *note*, or the *oo* in *book*. Here it should be noticed that, unlike *break* and *swear*, &c., there is no tendency to sound the *a* of the present as *ee*, neither is there, as was the case with *clove* and *spoke*, any tendency to secondary forms in *a*. A partial reason for this lies in the original nature of the vowel. The original vowel in *speak* was *e*. If this was the *é fermé* of the French, it was a sound from which the *a* in *fate* and the *ee* in *feet* might equally have been evolved. The vowel sound of the verbs of the present class was that of *a* for the present and that of *ó* for the præterite forms; as *wace*, *wóc*, *grafe*, *gróf*. Now of these two sounds it may be said that the *a* has no tendency to become the *ee* in *feet*, and that the *ó* has no tendency to become the *a* in *fate*.

The sounds that are evolved from the accentuated *ó*, are the *o* in *note* and the *oo* in *book*.

<i>Present.</i>	<i>Præterite.</i>		<i>Present.</i>	<i>Præterite.</i>
Awake	Awoke.		Take	Took.
Wake	Woke.		Shake	Shook
Lade	*Lode.		Forsake	Forsook.
Grave	*Grove.		Shape	*Shope.

#### *Tenth Class.*

Containing the single word *strike*, *struck*, *stricken*. It is only in the Middle High-German, the Middle Dutch, the New

* Obsolete or provincial.



High-German, the Modern Dutch, and the English, that this word is found in its præterite forms. These are, in Middle High-German, *streich*; New High-German, *strich*; Middle Dutch, *stréc*; Modern Dutch, *strík*. Originally it must have been referable to the ninth class.

### *Eleventh Class.*

In this class we first find the secondary forms accounted for by the difference of form between the singular and plural numbers. The change is from the *i* in *bite* to the *o* in *note*, and the *i* in *pit*. Sometimes it is from the *i* in *bit* to the *a* in *bat*. The Anglo-Saxon conjugation (A) may be compared with the present English (B).

#### A.

<i>Present.</i>	<i>Præterite Sing.</i>	<i>Præterite Plur.</i>
Scine ( <i>shine</i> )	Sceán ( <i>I shone</i> )	Scinon ( <i>we shone</i> ).
Arise ( <i>arise</i> )	Arás ( <i>I arose</i> )	Arison ( <i>we arose</i> ).
Smite ( <i>smite</i> )	Smát ( <i>I smote</i> )	Smiton ( <i>we smite</i> ).

#### B.

<i>Present.</i>	<i>Præt.—Sing. form.</i>	<i>Præt.—Plur. form.</i>
Rise	Rose	*Ris.
Abide	Abode	—
Shine	Shone	—
Smite	Smote	Smit.
Ride	Rode	*Rid.
Stride	Strode	Strid.
Slide	*Slode	Slid.
Glide	*Glode	—
Chide	*Chode	Chid.
Drive	Drove	*Driv.
Thrive	Throve	*Thriv.
Strive	Strove	—
Write	Wrote	Writ.
Climb	Clomb	—
Slit	*Slat	Slit.
Bite	*Bat	Bit.

* Obsolete or provincial.



On this list we may make the following observations and statements.

1. That, with the exception of the word *slit*, the *i* is sounded as a diphthong.

2. That, with the exception of *bat* and *slat*, it is changed into *o* in the singular and into *ĩ* in the plural forms.

3. That, with the exception of *shone*, the *o* is always long (or independent).

4. That, even with the word *shone*, the *o* was originally long. This is known from the final *-e* mute, and from the Anglo-Saxon form *scéan*; Mæso-Gothic, *skáin*; Old Norse, *skein*.

5. That, the *o*, in English, represents an *á* in Anglo-Saxon.

6. That the statement last made shows that even *bat* and *slat* were once in the same condition with *arose* and *smote*, the Anglo-Saxon forms being *arás*, *smát*, *bát*, *slát*.

#### *Twelfth Class.*

In this class *i* is generally short; originally it was always so. In the singular form it becomes *ǎ*, in the plural, *ũ*.

<i>Present.</i>	<i>Præt.—Sing. form.</i>	<i>Præt.—Plur. form.</i>
Swim	Swam	Swum.
Begin	Began	Begun.
Spin	*Span	Spun.
Win	*Wan	†Won.
Sing	Sang	Sung.
Swing	*Swang	Swung.
Spring	Sprang	Sprung.
Sting	*Stang	Stung.
Ring	Rang	Rung.
Wring	*Wrang	Wrung.
Fling	Flang	Flung.
Cling	—	Clung.
*Hing	Hang	Hung.
String	*Strang	Strung.
Sling	—	Slung.
Sink	Sank	Sunk.
Drink	Drank	Drunk.

* Obsolete or provincial.

† Sounded *wun*.



<i>Present.</i>	<i>Præt.—Sing. form.</i>	<i>Præt.—Plur. form.</i>
Shrink	Shrank	Shrunk.
Stink	*Stank	Stunk.
Swink	—	—
Slink	—	Slunk.
Swell	Swoll	—
Melt	*Molt	—
Help	*Holp	—
Delve	*Dolv	—
Dig	—	Dug.
Stick	*Stack	Stuck.
Run	Ran	Run.
Burst	—	Burst.
Bind	Band	Bound.
Find	*Fand	Found.
Grind	—	Ground.
Wind	—	Wound.

Upon this list we make the following observations and statements :—

1. That, with the exceptions of *bind*, *find*, *grind*, and *wind*, the vowels are short (or dependent) throughout.

2. That, with the exception of *run* and *burst*, the vowel of the present tense is either *i* or *e*.

3. That *i* short changes into *a* for the singular, and into *u* for the plural forms.

4. That *e* changes into *o* in the singular forms; these being the only ones preserved.

5. That the *i* in *bind*, &c., changes into *ou* in the plural forms; the only ones current.

6. That the vowel before *m* or *n* is, with the single exception of *run*, always *i*.

7. That the vowel before *l* and *r* is, with the single exception of *burst*, always *e*.

8. That, where the *i* is sounded as in *bind*, the combination following is *-nd*.

9. That *ng* being considered as a modification of *k* (the Norse and Mæso-Gothic forms being *drecka* and *drikjan*), it

* Obsolete or provincial.



may be stated that *i* short, in the twelfth class, precedes either a liquid or a mute of series *k*.

From these observations, even on the English forms only, we find thus much regularity; and from these observations, even on the English forms only, we may lay down a rule like the following: viz. that *i* or *u*, short, before the consonants *m*, *n*, or *ck*, is changed into *a* for the singular, and into *u* for the plural forms; that *i* long, or diphthongal, becomes *ou*; that *e* before *l* becomes *o*; and that *u* before *r* remains unchanged.

This statement, however, is nothing like so general as the one that, after a comparison of the older forms and the allied languages, we are enabled to make. Here we are taught—

1. That in the words *bind*, &c., the *i* was once pronounced as in *till*, *fill*; in other words, that it was the simple short vowel, and not the diphthong *ey*; or at least that it was treated as such.

*Mæso-Gothic.*

Binda	Band	Bundum	Bundans.
Bivinda	Bivand	Bivundum	Bivundums.
Finþa	Fanþ	Fanþum	Funþans.

*Anglo-Saxon.*

Bind	Band	Bundon	Bunden.
Finde	Fand	Fundon	Funden.
Grinde	Grand	Grundon	Grunden.
Winde	Wand	Wundon	Wunden.

*Old Norse.*

Finn	Fann	Funðum	Funninn.
Bind	Batt	Bundum	Bundinn.
Vind	Vatt	Undum	Undinn.

When the vowel *ī* of the present took the sound of the *i* in *bite*, the *ū* in the præterite became the *ou* in *mouse*. From this we see that the words *bind*, &c., are naturally subject to the same changes with *spin*, &c., and that, *mutatis mutandis*, they are so still.

2. That the *e* in *swell*, &c., was once *ī*. This we collect from the following forms:—*hilpa*, Mæso-Gothic; *hilfu*, Old High-German; *hilpu*, Old Saxon; *hilpe*, Middle High-German; *hilpe*, Old Frisian. *Suillu* = *swell*, Old High-German. *Tilfu*



= *delve*, Old High-German; *dilbu*, Old Saxon. *Smilzu*, Old High-German = *smelt* or *melt*. This shows that originally the vowel *i* ran throughout, but that before *l* and *r* it was changed into *e*. This change took place at different periods in different dialects. The Old Saxon preserved the *i* longer than the Anglo-Saxon. It is found even in the *Middle* High-German; in the *New* it has become *e*, as *schwelle*, *schmelze*. In one word, *milk*, the original *i* is still preserved; although in Anglo-Saxon it was *e*; as *melce*, *mealc* = *milked*, *mulcon*. In the Norse the change from *i* to *e* took place full soon, as *svëll* = *swells*. The Norse language is in this respect important.

3. That the *o* in *swoll*, *holp*, was originally *a*; as

Hilpa	Halp	Hulpum . .	Mæso-Gothic.
Suillu	Sual	Suullumêš . .	Old High-German.
Hilfu	Half	Hulfumêš . .	Ditto.
Tilfu	Talf	Tulfumêš . .	Ditto.
Hilpe	Halp	Hulpun . .	Middle High-German.
Dilbe	Dalp	Dulbun . .	Ditto.
Hilpe	Halp	Hulpon . .	Ditto.
Svëll	Svall	Sullum . .	Old Norse.
Melte	Mealt	Multon . .	Anglo-Saxon.
Helpe	Haelp	Hulpon . .	Ditto.
Delfe	Dealf	Dulfon . .	Ditto.

4. That a change between *a* and *o* took place betimes. The Anglo-Saxon præterite of *swelle* is *sweoll*; whilst *ongon*, *bond*, *song*, *gelomp*, are found in the same language for *ongan*, *band*, *sang*, *gelamp*.—RASK'S *Anglo-Saxon Grammar*, p. 90.

5. That *run* is only an apparent exception, the older form being *rinn*.

The rain *rinns* down through Merriland town;  
So doth it down the Pa.—*Old Ballad*.

The Anglo-Saxon form is *yrnan*; in the præterite, *arn*, *urnon*. A transposition has since taken place. The word *run* seems to have been originally no present, but a præterite form.

6. That *burst* is only an apparent exception. Before *r*, *ě*, *ĩ*, *ũ*, are pronounced alike. We draw no distinction between the



vowels in *pert, flirt, hurt*. The Anglo-Saxon forms are, *berste, byrst, bæse, burston, borsten*.

*Thirteenth Class.*

Contains the single word *choose*, in the præterite *chose*; in Anglo-Saxon, *ceóse, ceás*.

Attention is directed to the following list of verbs. In the present English they all form the præterite in *-d* or *-t*; in Anglo-Saxon, they all formed it by a change of the vowel. In other words, they are *weak verbs that were once strong*.

*Præterites.*

ENGLISH.		ANGLO-SAXON.	
<i>Present.</i>	<i>Præterite.</i>	<i>Present.</i>	<i>Præterite.</i>
Wreak	Wreaked.	Wrece	Wræ'c.
Fret	Fretted.	Frete	Fræ't.
Mete	Meted.	Mete	Mæ't.
Shear	Sheared.	Scere	Scear.
Braid	Braided.	Brede	Bræ'd.
Knead	Kneaded.	Cnede	Cnæ'd.
Dread	Dreaded.	Dræ'de	Dred.
Sleep	Slept.	Slápe	Slep.
Fold	Folded.	Fealde	Feold.
Wield	Wielded.	Wealde	Weold.
Wax	Waxed.	Weaxe	Weox.
Leap	Leapt.	Hleápe	Hleop.
Sweep	Swept.	Swápe	Sweop.
Weep	Wept.	Wepe	Weop.
Sow	Sowed.	Sáwe	Seow.
Bake	Baked.	Bace	Bók.
Gnaw	Gnawed.	Gnage	Gnóh.
Laugh	Laughed.	Hlihhe	Hlóh.
Wade	Waded.	Wade	Wód.
Lade	Laded.	Hlade	Hlód.
Grave	Graved.	Grafe	Gróf.
Shave	Shaved.	Scafe	Scóf.
Step	Stepped.	Steppe	Stóp.
Wash	Washed.	Wacse	Wócs.
Bellow	Bellowed.	Belge	Bealh.
Swallow	Swallowed.	Swelge	Swealh.



ENGLISH.		ANGLO-SAXON.	
<i>Present.</i>	<i>Præterite.</i>	<i>Present.</i>	<i>Præterite.</i>
Mourn	Mourned.	Murne	Mearn.
Spurn	Spurned.	Spurne	Spearn.
Carve	Carved.	Ceorfe	Cearf.
Starve	Starved.	Steorfe	Stærf.
Thresh	Threshed.	þersce	þærsc.
Hew	Hewed.	Heawe	Heow.
Flow	Flowed.	Flówe	Fleow.
Row	Rowed.	Rówe	Reow.
Creep	Crept.	Creópe	Creáp.
Dive	Dived.	Deófe	Deáf.
Shove	Shoved.	Scéofe	Sceáf.
Chew	Chewed.	Ceówe	Ceáw.
Brew	Brewed.	Breówe	Breáw.
Lock	Locked.	Lûce	Leác.
Suck	Sucked.	Sûce	Seác.
Reek	Reeked.	Reóce	Reác.
Smoke	Smoked.	Smeóce	Smeác.
Bow	Bowed.	Beóge	Beáh.
Lie	Lied.	Leóge	Leáh.
Gripe	Griped.	Grípe	Gráp.
Span	Spanned.	Spanne	Spén.
Eke	Eked.	Eáce	Eóc.
Fare	Fared.	Fare	Fôr.

This list will be referred to in the chapter on Conjugation.



## CHAPTER XXXVI.

ON THE WORDS *DID* (PROPERLY USED) AND *HIGHT*.

§ 417. *Did*.—*Did* from *do* = *facio*, is a *strong* verb. This we infer from the form of its participle *done*.

If so, the final *-d* is not the same as the *-d* in *moved*. What is it? There are good grounds for believing that in the word *did* we have a single instance of the old *reduplicate præterite*. If so, it is the latter *d* which is radical, and the former which is inflectional.

§ 418. *Hight*.—The following couplet from Dryden's *Mac Flecnœ* exhibits both a form and a construction which require explanation :—

An ancient fabric, raised t' inform the sight,  
There stood of yore, and Barbican *it hight*.

Here the word *hight* = *was called*, and seems to present an instance of the participle being used in a passive sense without the so-called verb substantive. Yet it does no such thing. The word is no participle at all; but a simple *præterite*. Certain verbs are *naturally* either passive or active, as one of two allied meanings may predominate. *To be called* is passive; so is, *to be beaten*. But, *to bear as a name* is active; so is, *to take a beating*. The word *hight* is of the same class of verbs with the Latin *vapulo*; and it is the same as the Latin word, *cluo*.—*Barbican cluit* = *Barbican audivit* = *Barbican it hight*.

So much for the question as to the construction, which is properly a point of Syntax rather than Etymology.

In respect to the form, it must be observed that the *t* is no



sign of the præterite tense, but, on the contrary, a part of the original word, which is, in German, *heiss-en*, in Norse, *het-a*, and *hed-e*. In A. S. this præterite was *hêht*, and as the M. G. was *hái-háit*, the form has been looked upon as reduplicate.—(See Mr. Kemble's paper already quoted.)

Whatever may be its origin, the present spelling is inaccurate. The *g* has no business where it is; it being only the false analogy of the words *high* and *height* that has introduced it.



## CHAPTER XXXVII.

ON THE WORDS *DID* AND *BECAME*, CATACHRESTIC.

§ 419. *Did, catachrestic.*—In the phrase *this will do = this will answer the purpose*, the word *do* is wholly different from the word *do*, meaning *to act*. In the first case it is equivalent to the Latin *valere*, in the second to the Latin *facere*. Of the first the Anglo-Saxon inflection is *deáh, dugon, dohte, dohtest, &c.* Of the second it is *dó, doð, dyde, &c.*

In the present Danish they write *duger*, but say *duer*: as *duger det noget? = Is it worth anything?* pronounced *dooer deh note?* This accounts for the ejection of the *g*. The Anglo-Saxon form *deáh* does the same.

We cannot, however, although we ought, say *that doed well enough*, though a Dane says *det dugede nok*.

§ 420. *Became, catachrestic.*—The *catachresis, abuse*, or confusion between *do = valeo* and *do = facio*, repeats itself with the verb *become*.

When *become = fio*, its original inflection is strong, and its præterite is *became*.

When *become = convenio = suit* (as in *that dress becomes you*), its original inflection is weak. Hence, though we cannot do so, we ought to say *that dress becomed him*.

*Become = convenio*, is from the same root as the German *bequem = convenient*.

*Note.*—There is another verb which has not yet gone wrong, but is going. I have seen such sentences as *a field overflown with water*. No one, however, has (I hope) brought himself to say the *water overflowed the field*.

Nevertheless, the tendency to catachresis has set in.



## CHAPTER XXXVIII.

## ON CERTAIN APPARENTLY IRREGULAR PRESENTS.

§ 421. LET us draw our illustration of the principle which determines the forms of the present chapter from the classical languages—the Greek and Latin. In translating from those tongues, we find more words than one, which, although *perfect* in appearance, are generally and properly rendered as if there were *presents*. Of this kind are *οἶδα* in Greek, and *memini* in Latin. Few render these words *I knew*, or *I have known*, *I remember*, or *I have remembered*. On the contrary, they say *I know*, *I remember*. The reason hereof lies in the nature of the connection between the cause and effect in certain actions. A man who has collected his ideas *remembers*. A man who has seen (or got) his facts *knows*. Neither does it matter much after which of the two fashions he expresses himself. His *knowledge* and his *memory* belong to his present state: the preliminary processes of *getting his facts* and *calling up his reminiscences*, belong to a past one. The link, however, which connects the two is so short, that, for practical purposes, the action is one and indivisible. When language adapts itself to this phenomenon we have a present tense taking the power of a past one; or, *vice versâ*, a past tense used as a present. The words just quoted illustrate the latter alternative. When ἦκω is translated *I have come* (= *here I am*), we have the former. The latter, however, is the one which is at present before us.

In the English and the allied languages there are several præterites whose power is present; or (changing the expression) several presents which were originally præterites. Had



they not been so, their form and inflection would be different to what it is.

But the present out of which they were evolved is lost: so that it is only by inference that we can venture to say what it was.

More than this—they have secondary præterites of their own, formed from them, just as if they had been presents from the beginning.

Now, it is very evident that the præterites most likely to become present are those of the strong class. In the first place, the fact of their being præterite is less marked. The word *fell* carries with it fewer marks of its tense than the word *moved*. In the second place they can more conveniently give rise to secondary præterites. A weak præterite already ends in *-d* or *-t*. If this be used as a present, a second *-d* or *-t* must be appended.

Hence it is that all the transposed præterites in the Gothic tongues were, before they took the present sense, not weak, but strong. The word in question, *mind* (from whence *minded*), is only an apparent exception to this statement.

Respecting these præterite-presents, we have to consider—

Firstly—the words themselves;

Secondly—the forms they take as præterite-presents (or present-præterites); and—

Thirdly—the forms of the secondary præterites derived from them.

If we can do more than this, it is well and good.

Thus—it is well and good if we can succeed in arguing back from the existing forms to the ones that are lost, so reconstructing the original true presents; also—

If we can ascertain the original meaning as well, so much the better.

We begin, however, with the chief details of the words themselves; which are *dare*, *own*, *can*, *shall*, *may*, *mind*, *wot*, *aught*, *must*.

§ 422. *Dare*, *durst*.—The verb *dare* is both transitive and intransitive. We can say either *I dare do such a thing*, or *I dare (challenge) such a man to do it*. This, in the present tense, is unequivocally correct. In the præterite the double



power of the word *dare* is ambiguous ; still it is, to my mind at least, allowable. We can certainly say *I dared him to accept my challenge* ; and we can, perhaps, say *I dared not venture on the expedition*. In this last sentence, however, *durst* is the preferable expression.

Now, although a case can be made out in favour of *dare* being both transitive and intransitive, *durst* is only intransitive. It never agrees with the Latin word *provoco*, only with the Latin word *audeo* ; inasmuch as, whatever may be the propriety or impropriety of such a sentence as *I dared not venture, &c.*, it is quite certain that we cannot say *I durst him to accept my challenge*.

Again—*dare* can be used in the present tense only : *dared* in the præterite only.

*Durst* can be used in either. Thus—we can say *I durst not* in the sense *I am afraid to*—and in the sense *I was afraid to*. We can also say, *I durst not do it, although you ask me* ; and *I durst not do it when you asked me*. In sense, then, *durst* is both a præterite and a present.

In form *dur-st* is peculiar. What is the import of the *-st* ? In such an expression as *thou durst not*, it looks like the *-st* in *call-est* ; viz. the sign of the second person singular. But we say *I durst* and *he durst*. Hence, if the *-st* in *dur-st* be the *-st* in *call-est*, it is *that and something more*.

But it is something wholly different. In all probability the *-s* is part of the original root, of which the fuller and older form was *dars*. If so, the inflection would run—

PRESENT.		PRÆTERITE.	
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1. Dars . .	Durs-on.	1. Durs-te . .	Durs-ton.
2. Durs-e . .	Durs-on.	2. Durs-t-est . .	Durs-ton.
3. Dars . .	Durs-on.	3. Durs-te . .	Durs-t-on.

Let *-s-* be lost in the present, and let *a* become *ea*, and we have the actual A. S. forms—

PRESENT.		PRÆTERITE.	
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1. Dear	Durr-on.	1. Durste	Durs-t-on.
2. { Durre ? } { Dear-st }	Durr-on.	2. { Durst (for } { Durst-est) }	Durs-t-on.
3. Dear	Durr-on.	3. Durst	Durs-t-on.



The Mæso-Gothic forms are *dar*, *dart*? *dar*, *daúrūm*, *daúrūþ*, *daúrūn*, for the persons of the present tense; and *daúrsta*, *daúrstés*, *daúrsta*, &c., for those of the præterite. The same is the case throughout the German languages. No -s, however, appears in the Scandinavian; the præterites being *þorði* and *törde*, Icelandic and Danish. The Anglo-Saxon is *dear* = *I dare*, *dearest* = *thou darest*, *durron* = *we dare*.

Observe the form which this root takes in the Greek—*θαρρ-εῖν* and *θαρσ-εῖν* (*tharr-ein* and *thars-ein*).

§ 423. *Own—owned from own = admit*. — The sentences “he *owned* to having done it = he *admitted* having done it.” “I have *owned* to it = I have *admitted*, *conceded*, or *granted* it.” This last word indicates the original and fundamental idea. It is that of *giving*; an idea allied to that of *concession* and *admission*. Notion for notion, this has but little to do with the word *own*, as applied to property. Indeed, it is necessary to bear in mind the fact that the two words are distinct. To express this difference, the word before us may be called the *own concedentis*; the other, the *own possedentis*; or the *concessive own*, and the *possessive own*.

The *own concedentis* is a word of the same class with *dare*, &c. It is a præterite in the garb of a present. Hence, *owned* is a secondary præterite, or a præterite derived from a præterite.

The A. S. forms are—

	<i>Sing.</i>	<i>Plur.</i>
1.	an . . . .	unnon.
2.	unne . . . .	unnon.
3.	an . . . .	unnon.
	<i>Participle</i> , ge-unnen.	

Of these A. S. forms, *unne* deserves notice. It gives the form in -e, not the form in -st; in other words, it is the true second person of the præterite tense, as opposed to that of the present. It also gives us the change of the vowel; so that the word comes out the true præterite *unne*, instead of the present *an-est* (*own*, *own-est*). The plural forms are also præterite—*unn-on*, rather than *an-að*.

The præterite form is more important still.



	<i>Sing.</i>		<i>Plur.</i>
1.	uðe . . .		uð-on.
2.	uðest . . .		uð-on.
3.	uðe . . .		uð-on.

Truly præterite as was *an*, it still gave rise to the secondary form *uðe*.

Now *uðe* is to *an*, as *cuðe* is to *can*.

But compare it with the present word *own-ed*; and it will be seen that the peculiarities of the word increase. *Owne*d is no modern form of *uðe*. It is a separate and independent formation.

Hence, its history is as follows:—

*a.* A certain present form, long ago obsolete, gave as its præterite *an*.

*b.* This præterite *an* passed as a present.

*c.* This præterite-present gave origin to the secondary præterite *uðe*.

*d.* The original præterite-present changed its form, and from *an* or *un* (*unne*) became *own*.

*e.* Meanwhile the form *uðe* became obsolete; and—

*f.* *Own-ed* became evolved as an ordinary præterite of *own*.

If *can* (*cuðe*) had followed the same line of change, its præterite would have been *cann-ed*, as it is in the present German—*kännte* from *können*.

§ 424. *Can*.—The form *could* has already been noticed; the remarks upon it being to the effect that as the *l* was a blunder (and that a blunder of spelling only), we may simplify the investigation by dealing with the word as if it were simply *coud*—*i. e.* *could minus the l*.

The history of the word then comes to be that of the word *an* and *uðe*. This is what it is in the main. There are, however, a few points of difference.

PRESENT.

	<i>Sing.</i>		<i>Plur.</i>
1.	can . . .		cunn-on.
2.	{ can-st } . . .		cunn-on.
	{ cunn-e }		
3.	can . . .		cunn-on.



The form *can-st* constitutes the peculiarity. It is a truly present form co-existent with the truly præterite form *cunne*.

		PRÆTERITE.			
					<i>Plur.</i>
<i>Sing.</i>					
1. cuð-e	.	.	.		cuð-on.
2. cuð-est	.	.	.		cuð-on.
3. cuð-e	.	.	.		cuð-on.

This is the form that has come down to it; spoilt by the cacography of the letter *l*.

Had the history of *can* been *exactly* that of *an*, the præterite would have been *canned*.

§ 425. *Shall and should*.—The latter word stands nearly in the same relation to *shall* as *coud* does to *can*, and *uðe* to *an*.

In A. S., however, the *u* of the plural of the present was long.

PRESENT.		PRÆTERITE.	
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1. sceal .	scul-on.	1. scul-de .	scul-d-on.
2. { scealt }	scul-on.	2. scul-d-est .	scul-d-on.
{ scule }		3. scul-de .	scul-d-on.
3. sceal .	scul-on.		

The most remarkable point connected with the inflection of *shall*, is its second person singular *shal-t*. This being a question of *person* rather than *tense*, is noticed in § 382.

§ 426. *Might, from may*.—The *-y* in *may* was originally *-g*; so that our inquiries may proceed as if the word before us were *mag*.

PRESENT.		
<i>Sing.</i>		<i>Plur.</i>
1. mag .		mug-on.
2. { α. mag-est }	.	mug-on.
{ β. mug-e }	.	
3. mag .		mug-on.

This is what the inflection would be if the vowel changes were those of *skal* exactly. But this is not the case. The vowel conducts itself differently in the two words. In *skal* it becomes *-u* (*scul*), regularly and generally. In *mag* it generally remains unchanged.



In M. G. the singular is *mag*; the plural *magum*.

In O. H. G. the singular is *mac*, the plural *mak-um*, and *mug-um* as well.

A similar variation occurs in the O. H. G. præterite; which is found both as *mah-t-a* and as *moh-t-a*, the *h* = *g*.

§ 427. *Minded*.—This word is the præterite of *mind*; as A. *mind your business*; B. *I do mind it, and have minded it all along*.

As the præterite of *mind*, there is nothing particular in the word *minded*. But there is a great deal which is particular in the word.

*Mind*—The *-d* is no part of the root. On the contrary, it is the sign of the præterite tense; so that *minded* is a præterite formed from a præterite, just like *should*, *owned*, &c., &c.

But *minded* has the further peculiarity of being not only a præterite in *-d*, but a præterite in *-d* formed upon a præterite in *-d*. This is the case with none of the previous words. Secondary præterites as they are, their basis was always formed by a change of vowel; in other terms, it was a præterite like *swam* rather than one like *call-ed*. If it were not so, there would be two *d*'s in all the preceding words; just as there are two *d*'s in *min-d-ed*.

The A. S. forms are *ge-man*, *ge-manst*, *ge-munon*. Also *ge-munde*, *ge-mundon*.

Hence, the form *minded* (*he minded his business*) is a tertiary formation.

1st. There was the strong form *man* (*mun*) from *min* (?); for all practical purposes a present.

2nd. There was the A. S. præterite *ge-munde*, whence the English present *mind*.

3rd. There is *min-d-ed* from *mind*.

Let us again go over the A. S. forms, paying special attention to those in *u*.

PRESENT.		PRÆTERITE.	
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
1. <i>ge-man</i> . .	<i>ge-mun-on.</i>	1. <i>ge-mun-d-e</i>	<i>ge-mund-on.</i>
2. { <i>ge-man-st</i> }	<i>ge-mun-on.</i>	2. <i>ge-mun-d-est</i>	<i>ge-mun-d-on.</i>
{ <i>ge-mune</i> }		3. <i>ge-mun-d-e</i>	<i>ge-mun-d-on.</i>
3. <i>ge-man</i> . .	<i>ge-mun-on.</i>		



It is from (*ge*)-*mund*e that *mind* has arisen. From *min-d* has arisen *min-d-ed*.

Another form still stands over. In more than one of our provincial dialects we find the word—

*Mun*—as in *I mun go*; at present, this = *I must go*. Originally, however, it must have been *I am minded to go* = *I have made up my mind to go*. It is a truly præterite form. In the Scandinavian tongue it reappears, with a somewhat different, though allied, power, as *mon* and *monne*.

§ 428. *Wot*.—This = *knew*. It is the perfect form of *wit*, as in *Middlesex to wit* = *Middlesex to know* (or *to be known**).

§ 429. *Ought*.—In this word the *gh* represents an A. S. *h*; an *h* which grew out of an older sound *g*.

PRESENT.				PRÆTERITE.			
<i>Sing.</i>		<i>Plur.</i>		<i>Sing.</i>		<i>Plur.</i>	
1. áh	.	ág-on.	.	1. áh-te	.	ah-t-on.	.
2. agest, ahst	.	ág-on.	.	2. áh-t-est	.	ah-t-on.	.
3. ah	.	ág-on.	.	3. áh-te	.	ah-t-on.	.

*Infinitive*, ág-an.

*Participle*, ág-en.

In the present English the word *owe* = the A. S. *áh*; and *ought* = the A. S. *áh-te*. The Latin *debeo* = both words; viz. the A. S. *áh*, and the English *owe*. But it has two senses—*I am under a moral obligation*, and *I am a debtor*.

Now the present form *owe* is limited to the latter of these senses; in the language of the nineteenth century, at least. We can say *I owe money*; but we cannot say *I owe to pay some*. On the other hand, we cannot say *I ought money*; though we can say *I ought to pay some*.

The effect of this twofold sense has been to separate the words *owe* and *ough-t*; by giving to the former the modern præterite *ow-ed*, which never came from *áh-te*, any more than *owned* came from *uðe*.

It has also deprived *ought* of its present form, the equivalent to the A. S. *áh*. As a consequence of this, *ought* has two

* Just as we say *I am to blame*, or *I am to be blamed*.



powers. It is a present and a præterite as well. We can say—

*He says that I ought to go; and*  
*He said that I ought to go—*

just as we say—

*He says that I wish to go; and*  
*He said that I wished to go.*

*Ought* comes from *owe*—from *ow-* without any sound of *n*.

*Own concedentis* comes from *o-n*, where there is not only a sound of *n*, but where that sound of *n* is part and parcel of the root.

What does *own possidentis* come from?

Not from the *own concedentis*, though it agrees with that word in having the sound of *n*.

Let us take the points of contrast.

1. The *-n* of the *own concedentis* is radical. The *-n* of the *own possidentis* is not so.

2. The *ow* of the *own concedentis* has grown out of *u*. The *w* of the *own possidentis* has grown out of an *h*, which has grown out of a *g*, *gh*, *k*, or *kh*.

Such are the points of contrast between the *own possidentis* and the *own concedentis*.

Let us now look to the relation between *own* and *owe* (whence *ought*).

1. *Owe* (whence *ought*) has no *n*. Neither had *own* (*possidentis*) until after the time of Elizabeth. Shakspeare, for instance, always (or nearly always) writes *owe* rather than *own*.

See where he comes; nor poppy nor mandragora,  
 Nor all the drowsy syrups of the world,  
 Can ever med'cine thee to that sweet sleep  
 Which thou *owe'dst* yesterday.

*Othello.*

2. The *w* in the *owe* (whence *ought*) represents an *h* (A. S. *ah*), representing a *g*, or *gh*, *k*, or *kh*.

Hence, the connections of *own possidentis* are with *owe* (whence *ought*).



Let us call the latter *owe debentis*, the former *owe possidentis*.

Doing this we give the latter word two forms, and look at it under a double aspect—one for comparison (or rather contrast) with *own concedentis*, and one for comparison with *owe debentis*.

Essentially, however, the word is *owe* without the *-n*. Briefly, as roots—

*Own concedentis* = *u* + *n*.

*Owe possidentis* = *a vowel* + *h*.

§ 430. *Must*.—I can only say of this form that it is common to all persons, numbers, and tenses; the powers of the *-s-* and *-t-* being, at present, unsusceptible of any satisfactory explanation.

The same (as I might have stated in § 428) is the case in the archaic forms *wiss* and *wist* (= *know* and *knew*).

§ 431. The class of words under notice is a natural one, one of their characteristics being their long standing in languages. This is shown by the large portion of the so-called Indo-European language over which they are spread; inasmuch as the greater part of their roots is classical as well as English—in some cases Sarmatian as well. Hence, their origin goes back to the time of that ancient mother language, which was, at one time, common to the ancestors of the Italians, Greeks, Slavonians, Lithuanians, Germans, and Scandinavians. Thus—

1. *C-n* (the root of *can*) = the  $\gamma\nu$ , the root of  $\gamma\nu\text{-}\acute{o}\omega$ ,  $\gamma\nu\text{-}\acute{\omega}\sigma\kappa\omega$ , *gn-ovi* = *know*.

2. *D-rs* (the root of *durs-t*) = the  $\theta\text{-}\rho\sigma$ , the root of  $\theta\alpha\rho\sigma\text{-}\epsilon\acute{\iota}\nu$  = *dare*.

3. *M-g* (the root of *may*) = (?) the *mac* in *macte*. *Macte* (*proceed, go on*) *tua virtute puer*, &c.

4. *-N-* (the root of *own concedentis*) = (?) the *-n-* in *nuo*, *annuo* (= *nod assent*).

5. *Ow-* (the root of *own possidentis* = the older form *eig-an*) = the  $\epsilon\chi\text{-}$  in  $\epsilon\chi\text{-}\epsilon\acute{\iota}\nu$  = *to have*.

6. *W-t* (the root of *wit* and *wot*) = the  $\text{-}\delta\text{-}$  in  $\omicron\acute{\iota}\delta\text{-}\alpha$  (*I know* = *I have seen*) and *vid-i*.

7. *M-n* (the root of *mun* and *mind*) = the *m-n* in *me-min-i* = *remember*.



§ 432. The forms that have been dealt with are perfects, or präterites—perfects or präterites rather than presents. They presuppose, however, a previous present, out of which they originated. The reconstruction of this involves two considerations; viz. that of the original *form*, and that of the original meaning.

The reconstruction of the original *form* may safely be attempted with three words of the list, *own*, *can*, and *dare*, of which the primitive presents were probably *en*, *ken*, and *ders*, or (perhaps) *in*, *kin*, and *dirs*; this being the inference from the inflection of a large class of words like the A. S. *helpe*, and the M. G. *hilpa*.

<i>Present.</i>	<i>Præt. Sing.</i>	<i>Præt. Plur.</i>
M. G.—Hilp-a	Halp	Hulp-um.
A. S.—Help-e	Healp	Hulp-on.
Swimm-e	Swam	Swumm-on.

Hence, perhaps—

<i>En</i> ( <i>in</i> )	<i>An</i>	<i>Unn-on.</i>
<i>Ken</i> ( <i>cin</i> )	<i>Can</i>	<i>Cunn-on.</i>
<i>Der</i> ( <i>dir</i> )	<i>Dar</i>	<i>Durr-on.</i>

The others are less reducible.

As contributions towards the reconstruction of the original meaning, the following powers are suggested.

1. *Can*.—Meaning *I have learned, I have got information*; the present sense is *I am able*.

2. *Dare*.—If this means *I have taken courage*, the present sense, *I am in a state to undertake*, = *dare*.

3. *May*.—If this mean *I have gotten the power*, it also means *I am free to act*.

4. *Owe* = *I have come under an obligation* = *I am bound to*.

5. *Own* = *I have gotten possession* = *I possess*.

6. *Wit, wot* = *I have perceived* = *I understand*.



## CHAPTER XXXIX.

## ON CONJUGATION.

§ 433. It is hoped that it is now equally superfluous to urge further arguments against the indiscriminate use of the word *irregular*, and to add to the evidence in favour of the strong class of verbs being a *natural*, rather than an *artificial* one. Let us, however, put the chief general statements that may be made concerning them together; remarking upon each, to say how far it is universal, or how far it is liable to exceptions.

I. No *new* word is ever strong. One of our earliest Norman-French words, a word introduced as early as A.D. 1085, is the word *adouber* = *dubb*. Its præterite is *dubbade*. — (*Phil. Mus.* ii. p. 387.)

Hence the strong processes are obsolete—obsolete and not vital.

II. All the *English* strong verbs are of *Angle*, none of *foreign* origin. This is a deduction from the preceding statement.

In the *allied* languages the root *scr-b* = *write*. It is certainly the Latin *scrib-* in *scrib-o*. Nevertheless, its inflection is strong, being, in German, *schrieb*, in Norse, *skrev*. Does this prove the word to be equally indigenous to the two classes of languages—the German and the Latin? I think not; though many good authorities think differently.

III. Strong words become weak. Weak words do *not* become strong.

*Exceptions.*—The words *did*, *became*, and *overflown*, catachrestic; and the words like them, if any. It is not difficult



to see that these have become strong under very peculiar and exceptional circumstances.

IV. The verbs which are strong in any one of the German languages are generally so in all the rest.

Take this along with No. III., and you come to the conclusion that the later the stage of a given language, the fewer are the strong forms. Then, as the provincial dialects retain many archaisms, it is only natural to expect that they will partially agree with the A. S. of the list of chapter xxxv., rather than the modern English. Hence, if we find (as we actually do), instead of (say) *leapt*, *slept*, *mowed*, *snowed*, &c., such forms as *lep*, *slep*, *mew*, *snew*, it is no more than what we expect.

V. Derived words are weak rather than strong. The intransitive forms *drink* and *lie*, are strong; the transitive forms *drench* and *lay*, are weak.—(See chapter xxii.)

It is safe, then, to say that the Strong Conjugation (so-called) is a *natural* one.

§ 434. Nevertheless, I have taken every opportunity to suggest the possibility of its being something other than natural, or (if not this) exceptionable in some respect or other. I have taken no ordinary pains to attach to the words *Strong* and *Conjugation* the qualifying participle *so-called*—writing of the *so-called Strong Conjugation*, or the *Strong Conjugation so-called*. Whether the reader has observed this or not, there is something implied by the qualification; an exception of some sort.

What does it lie against? Not against the *natural* character of the group.

Nor yet against the words *strong* and *weak*—though it may be doubtful whether they are the best words that could have been chosen.

It lies against the word *Conjugation*.

Two (or more) tenses, absolutely identical in power, and absolutely different in form, in one and the same conjugation, as original elements of a language, are a philological tautology, which a more advanced criticism will eliminate from the phenomena of speech, and relegate to the limbo of irregularities and similar concealments of our want of knowledge.



But two conjugations for one and the same tense, is a philological tautology also.

What, then, are such forms as *swoll* and *swelled*, *hung* and *hanged*, if, being regular, they are neither instances of two tenses to one conjugation, nor of one tense to two conjugations?

Can we make it matter of *transitive* and *intransitive*, and allow ourselves to suppose either an actually existent, or an once-existing difference of meaning between such forms as those of the pairs in question? Can *hung* = *pependit*, whilst *hanged* = *suspendit*? Can *swoll* = *tumuit*, whilst *swelled* = *tumefecit*? Should we cultivate such distinctions as the following?—

1. I *hanged* him up, and there he *hung*.

2. I *swelled* the number of his followers, which *swoll*, at last, to a thousand.

This view is suggested in a paper *on certain tenses attributed to the Greek verb* in the “Philological Museum;” and, it may be added, that there is something in favour of it. The two instances just given look likely. The forms like

<i>Drink</i> and <i>Drank</i> as opposed to <i>Drench</i> and <i>Drenched</i> ,							
<i>Lie</i>	.	<i>Lay</i>	.	.	<i>Lay</i>	.	<i>Laid</i> ,
<i>Rise</i>	.	<i>Rose</i>	.	.	<i>Raise</i>	.	<i>Raised</i> ,

are, more or less, confirmatory. Yet they are anything but conclusive. All that they tell us is, that *when we have two forms*, one primitive and intransitive, and the other derivative and transitive, it is the former which is strong rather than weak, and the latter which is weak rather than strong.

The real explanation is to be found in the chapters on *Tenses in general*, and upon the *Strong and Weak Præterites*.

a. Cut off from such a word as *te-tig-i*, the reduplicational *te*.

b. Replace the English forms in *d* (*mov-ed*) by the Latin forms in *-si* (*vic-si* = *vixi*).

When this is done, the history of such a pair of words as *drank* and *moved*, is the history of such a pair of words as *te-tigi* and *vixi*.

Now the place of these is that of *τέτυ-φα* and *ἔ-τυψα*,



*i. e.* they both belong to one and the same conjugation—of which, however, they are different tenses, one a perfect, the other aorist.

If so, what are our Strong Præterites? Perfects modified in form by the loss of the reduplication, and changed in power by having adopted that of the aorist.

And what are our Weak Præterites? Aorists.

The *Conjugation* is really one.

The *Tense* is one in appearance only.



## CHAPTER XL.

## ADVERBS.

§ 435. *Adverbs*.—The adverbs are capable of being classified on a variety of principles.

1. Firstly, they may be divided according to their meaning. In this case we speak of the adverbs of time, place, number, manner. This division is logical rather than etymological.

A division, however, which although logical bears upon etymology, is the following :—

*Well, better, ill, worse*.—Here we have a class of adverbs expressive of degree, or intensity. Adverbs of this kind are capable of taking an inflection, viz. that of the comparative and superlative degrees.

*Now, then, here, there*.—In the idea expressed by these words there are no degrees of intensity. Adverbs of this kind are incapable of taking any inflection.

Words like *better* and *worse* are adjectives or adverbs as they are joined to nouns or verbs.

Adverbs differ from nouns and verbs in being susceptible of one sort of inflection only, viz. that of degree.

2. Secondly, adverbs may be divided according to their form and origin. This is truly an etymological classification.

*a. Better, worse*.—Here the combination of sounds gives equally an adjective and an adverb. *This book is better than that*—here *better* agrees with *book*, and is therefore adjectival. *This looks better than that*—here *better* qualifies *looks*, and is therefore adverbial. Again; *to do a thing with violence* is equivalent *to do a thing violently*. This shows how adverbs may arise out of cases. In words like the English *better*, the



Latin *vi* (= *violenter*), the Greek *κάλον* (= *κάλως*), we have adjectives in their degrees, and substantives in their cases, with adverbial powers. In other words, nouns are deflected from their natural sense to an adverbial one. Adverbs of this kind are adverbs of deflection.

*b. Brightly, bravely.*—Here an adjective is rendered adverbial by the addition of the derivative syllable *-ly*. Adverbs like *brightly*, &c., may (laxly speaking) be called adverbs of derivation.

*c. Now.*—This word has not satisfactorily been shown to have originated as any other part of speech than as an adverb. Words of this sort are adverbs absolute.

*When, now, well, worse, better*—here the adverbial expression consists in a single word, and is *simple*. *To-day, yesterday, not at all, somewhat*—here the adverbial expression consists of a compound word, or a phrase. This indicates the division of adverbs into simple and complex.

§ 436. The adverbs of deflection (of the chief importance in etymology) may be arranged after a variety of principles. I. According to the part of speech from whence they originate. This is often an adjective, often a substantive, at times a pronoun, occasionally a preposition, rarely a verb. II. According to the part of the inflection from whence they originate. This is often an ablative case, often a neuter accusative, often a dative, occasionally a genitive.

The following notices are miscellaneous rather than systematic.

*Else, unawares, eftsoons.*—These are the genitive forms of adjectives. *By rights* is a word of the same sort.

*Once, twice, thrice.*—These are the genitive forms of numerals.

*Needs* (as in *needs must go*) is the genitive case of a substantive.

*Seldom.*—The old dative (singular or plural) of the adjective *seld*.

*Whilom.*—The dative (singular or plural) of the substantive *while*.

*Little, less, well.*—Neuter accusatives of adjectives. *Bright, in the sun shines bright*, is a word of the same class. The



neuter accusative is a common source of adverbs in all tongues.

*Athwart*.—A neuter accusative, and a word exhibiting the Norse neuter in *-t*.

§ 437. *Darkling*.—This is no participle of a verb *darkle*, but an adverb of derivation, like *unwaringŭn* = *unawares*, Old High-German ; *stillenge* = *secretly*, Middle High-German ; *blindlings* = *blindly*, New High-German ; *darnungo* = *secretly*, Old Saxon ; *nichtinge* = *by night*, Middle Dutch ; *blindeling* = *blindly*, New Dutch ; *bæclinga* = *backwards*, *handlunga* = *hand to hand*, Anglo-Saxon ; and, finally, *blindlins*, *backlins*, *darklins*, *middlins*, *scantlins*, *stridelins*, *stowlins*, in Lowland Scotch.—*Deutsche Grammatik*, iii. 236.

§ 438. “Adverbs like *brightly* may (*laxly speaking*) be called adverbs of derivation.” Such is the assertion made a few paragraphs above. The first circumstance that strikes the reader is, that the termination *-ly* is common both to adjectives and to adverbs. This termination was once an independent word, viz. *leik*. Now, as *-ly* sprung out of the Anglo-Saxon *-lice*, and as words like *early*, *dearly*, &c., were originally *arlíce*, *deorlice*, &c., and as *arlíce*, *deorlice*, &c., were adjectives, the adverbs in *-ly* are (*strictly speaking*) adverbs, not of derivation, but of deflection.

It is highly probable that not only the adverbs of derivation, but that also the absolute adverbs, may eventually be reduced to adverbs of deflection. For now, see *Deutsche Grammatik*, iii. 249.



## CHAPTER XLI.

## ON CERTAIN ADVERBS OF PLACE.

§ 439. IT is a common practice for languages to express by different modifications of the same root the three following ideas :—

1. The idea of rest *in* a place.
2. The idea of motion *towards* a place.
3. The idea of motion *from* a place.

This habit gives us three correlative adverbs—one of position, and two of direction.

It is also a common practice of language to depart from the original expression of each particular idea, and to interchange the signs by which they are expressed.

This may be seen in the following table, illustrative of the forms *here, hither, hence*, and taken from the *Deutsche Grammatik*, iii. 199 :—

<i>Mæso-Gothic</i>	par, þaþ, þapro,	<i>there, thither, thence.</i>
	hêr, hiþ, hidrô,	<i>here, hither, hence.</i>
<i>Old High-German</i>	huâr, huara, huanana,	<i>where, whither, whence.</i>
	dâr, dara, danana,	<i>there, thither, thence.</i>
	hêr, hêra, hinana,	<i>here, hither, hence.</i>
<i>Old Saxon</i>	huar, huar, huanan,	<i>where, whither, whence.</i>
	thar, thar, thanan,	<i>there, thither, thence.</i>
	hêr, hêr, hênan,	<i>here, hither, hence.</i>
<i>Anglo-Saxon</i>	þar, þider, þonan,	<i>there, thither, thence.</i>
	hvar, hvider, hvonan,	<i>where, whither, whence.</i>
	hêr, hider, hênan,	<i>here, hither, hence.</i>
<i>Old Norse</i>	þar, þaðra, þaðan,	<i>there, thither, thence.</i>
	hvar, hvert, hvaðan,	<i>where, whither, whence.</i>
	hêr, hêðra, hêðan,	<i>here, hither, hence.</i>



<i>Middle High-German</i>	dâ, dan, dannen,	<i>there, thither, thence.</i>
	wâ, war, wannen,	<i>where, whither, whence.</i>
	hie, hër, hennen,	<i>here, hither, hence.</i>
<i>Modern High-German</i>	da, dar, dannen,	<i>there, thither, thence.</i>
	wo, wohin, wannen,	<i>where, whither, whence.</i>
	hier, her, hinnen,	<i>here, hither, hence.</i>

These local terminations were commoner in the earlier stages of language than at present. The following are from the Mæso-Gothic :—

Īnnaprô	= <i>from within.</i>
Ūtaprô	= <i>from without.</i>
Īupaprô	= <i>from above.</i>
Fáirraprô	= <i>from afar.</i>
Allaprô	= <i>from all quarters.</i>

Now a reason for the comparative frequency of these forms in Mæso-Gothic lies in the fact of the Gospel of Ulphilas being a translation from the Greek. The Greek forms in -θεν, ἔσωθεν, ἔξωθεν, ἄνωθεν, πόρρωθεν, παντοθεν, were just the forms to encourage such a formation as that in -pro.—*Deutsche Grammatik*, iii. 199, &c.

§ 440. The -ce (= es) in *hen-ce*, *when-ce*, *then-ce*, has yet to be satisfactorily explained. The Old English is *whenn-es*, *thenn-es*. As far, therefore, as the spelling is concerned, they are in the same predicament with the word *once*, which is properly *on-es*, the genitive of *one*. This statement, however, explains only the peculiarity of their orthography; since it by no means follows, that, because the -s in *ones* and the -s in *whennes*, *thennes*, are equally replaced by -ce in orthography, they must equally have the same origin in etymology.

§ 441. *Yonder*.—In the Mæso-Gothic we have the following forms: *jáinar*, *jáina*, *jáinprô* = *illic*, *illuc*, *illinc*. They do not, however, explain the form *yon-d-er*. It is not clear whether the *d* = the -*d* in *jáind*, or the *p* in *jáinprô*.

*Anon*, as used by Shakspeare, in the sense of *presently*.—The probable history of this word is as follows:—the first syllable contains a root akin to the root *yon*, signifying *distance in place*. The second is a shortened form of the Old High-German and Middle High-German, -*nt*, a termination expres-



sive, 1, of removal in space ; 2, of removal in time : Old High-German, *ënont*, *ënnont* ; Middle High-German, *ënentlig*, *jenunt* = *beyond*. The transition from the idea of *place* to that of *time* is shown in the Old High-German, *nâhunt*, and the Middle High-German, *vërnent* = *lately* ; the first from the root *nigh*, the latter from the root *far*.—See *Deutsche Grammatik*, iii. 215.



## CHAPTER XLII.

## ON WHEN, THEN, AND THAN.

§ 442. THE Anglo-Saxon adverbs are *whenne* and *þenne* = *when*, *then*.

The masculine accusative cases of the relative and demonstrative pronoun are *hwæne* (*hwone*) and *þæne* (*þone*).

Notwithstanding the difference, the first form is a variety of the second; so that the adverbs *when* and *then* are pronominal in origin.

As to the word *than*, the conjunction of comparison, it is a variety of *then*; the notions of *order*, *sequence*, and *comparison* being allied.

*This is good: then* (or *next in order*) *that is good*, is an expression sufficiently similar to *this is better than that* to have given rise to it.



## CHAPTER XLIII.

## PREPOSITIONS AND CONJUNCTIONS.

§ 443. *Prepositions*.—Prepositions, as such, are wholly unsusceptible of inflection. Other parts of speech, in a state of inflection, may be used with a prepositional sense. This, however, is not an inflection of prepositions.

No word is ever made a preposition by the addition of a derivational* element. If it were not for this, the practical classification of the prepositions, in respect to their form, would coincide with that of the adverbs. As it is, there are only the prepositions of deflection, and the absolute prepositions. On another principle of division there are the simple prepositions (*in, on, &c.*), and the complex prepositions (*upon, roundabout, across*).

The prepositions of deflection, when simple, originate chiefly in adverbs, as *up, down, within, without*, unless, indeed, we change the assertion, and say that the words in point (and the others like them) are adverbs originating in prepositions. The absence of characteristic terminations renders these decisions difficult.

The prepositions of deflection, when complex, originate chiefly in nouns, accompanied by an absolute preposition; as *instead of* of substantival, *between* of adjectival origin.

The absolute prepositions, in the English language, are *in, on, of, at, up, by, to, for, from, till, with, through*.

§ 444. *Conjunctions*.—Conjunctions, like prepositions, are

* *Over, under, after*.—These, although derived forms, are not prepositions of derivation; since it is not by the affix *-er* that they are made prepositions. *He went over, he went under, he went after*—these sentences prove the forms to be as much adverbial as prepositional.



wholly unsusceptible of inflection. Like prepositions, they are never made by means of a derivational element. Like prepositions they are either simple (as *and*, *if*), or complex (as *also*, *nevertheless*).

The conjunctions of deflection originate chiefly in imperative moods (as *all* save *one*, *all* except *one*); participles used like the ablative absolute in Latin (as *all* saving *one*, *all* excepting *one*); adverbs (as *so*); prepositions (as *for*); and relative neuters (as *that*).

The absolute conjunctions in the English language are *and*, *or*, *but*, *if*.

§ 445. *Yes*, *no*.—Although *not* may be reduced to an adverb, *nor* to a conjunction, and *none* to a noun, these two words (the direct affirmative and the direct negative) are referable to none of the current parts of speech. Accurate grammar places them in a class by themselves.

§ 446. *Particles*.—The word particle is a collective term for all those parts of speech that are *naturally* unsusceptible of inflection; comprising, 1, interjections; 2, direct affirmatives; 3, direct negatives; 4, absolute conjunctions; 5, absolute prepositions; 6, adverbs unsusceptible of degrees of comparison; 7, inseparable prefixes.



PART V.

SYNTAX.

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CHAPTER I.

ON SYNTAX IN GENERAL.

§ 447. THE word *syntax* is derived from the Greek *syn* (*with* or *together*), and *taxis* (*arrangement*). It relates to the arrangement, or putting together of words. Two or more words must be used before there can be any application of the study of syntax.

Much that is considered by the generality of grammarians as syntax, can either be omitted altogether, or else be better studied under another name.

To reduce a sentence to its elements, and to show that these elements are, 1, the subject, 2, the predicate, 3, the copula; to distinguish between simple terms and complex terms,—this is the department of logic.

To show the difference in force of expression, between such a sentence as *great is Diana of the Ephesians*, and *Diana of the Ephesians is great*, wherein the natural order of the subject and predicate is reversed, is a point of rhetoric.

*I am moving*.—To state that such a combination as *I am moving* is grammatical, is undoubtedly a point of syntax. Nevertheless it is a point better explained in a separate treatise, than in a work upon any particular language. The expression proves its correctness by the simple fact of its universal intelligibility.

*I speaks*.—To state that such a combination as *I speaks*, admitting that *I* is exclusively the pronoun in the first person,



and that *speaks* is exclusively the verb in the third, is undoubtedly a point of syntax. Nevertheless, it is a point which is better explained in a separate treatise, than in a work upon any particular language. An expression so ungrammatical, involves a contradiction in terms, which unassisted common sense can deal with.

*There is to me a father.*—Here we have a circumlocution equivalent to *I have a father*. In the English language the circumlocution is unnatural. In the Latin it is common. To determine this, is a matter of idiom rather than of syntax.

*I am speaking, I was reading.*—There was a stage in the Gothic languages when these forms were either inadmissible, or rare. Instead thereof, we had the present tense, *I speak*, and the past, *I spoke*. The same is the case with the classical languages in the classical stage. To determine the difference in idea between these pairs of forms is a matter of metaphysics. To determine at what period each idea came to have a separate mode of expression is a matter of the *history* of language. For example, *vas láisands* appears in Ulphilas* (Matt. vii. 29). There, it appears as a rare form, and as a literal translation of the Greek ἦν διδασκῶν (*was teaching*). The Greek form itself was, however, an unclassical expression for ἐδίδασκε. In Anglo-Saxon this mode of speaking became common, and in English it is commoner still. This is a point of idiom involved with one of history.

*Swear by your sword—swear on your sword.*—Which of these two expressions is right? This depends on what the speaker means. If he mean *make your oath in the full remembrance of the trust you put in your sword, and with the imprecation, therein implied, that it shall fail you, or turn against you, if you speak falsely*, the former expression is the right one. But, if he mean *swear with your hand upon your sword*, it is the latter which expresses his meaning. To take a different view of this question, and to write as a rule that *verbs of swearing are followed by the preposition on (or by)* is to mistake the province of the grammarian. Grammar tells no

* See *Deutsche Grammatik*, iv. 5.



one what he should wish to say. It only tells him how what he wishes to say should be said.

Much of the criticism on the use of *will* and *shall* is faulty in this respect. *Will* expresses one idea of futurity, *shall* another. The syntax of the two words is very nearly that of any other two. That one of the words is oftenest used with a first person, and the other with a second, is a fact, as will be seen hereafter, connected with the nature of *things*, not of words.

§ 448. The following question now occurs. If the history of forms of speech be one thing, and the history of idioms another; if this question be a part of logic, and that question a part of rhetoric; and if such truly grammatical facts as government and concord are, as matters of common sense, to be left uninvestigated and unexplained, what remains as syntax? This is answered by the following distinction. There are two sorts of syntax; theoretical and practical, scientific and historical, pure and mixed. Of these, the first consists in the analysis and proof of those rules which common practice applies without investigation, and common sense appreciates, in a rough and gross manner, from an appreciation of the results. This is the syntax of government and concord, or of those points which find no place in the present work, for the following reason—*they are either too easy or too hard for it*. If explained scientifically, they are matters of close and minute reasoning; if exhibited empirically, they are mere rules for the memory. Besides this they are universal facts of languages in general, and not the particular facts of any one language. Like other universal facts, they are capable of being expressed symbolically. That the verb (A) agrees with its pronoun (B) is an immutable fact: or, changing the mode of expression, we may say that language can only fulfil its great primary object of intelligibility when  $A = B$ . And so on throughout. A formal syntax thus exhibited, and even devised *à priori*, is a philological possibility. And it is also the measure of philological anomalies.

Notwithstanding the previous limitations, there is still a considerable amount of syntax in the English, as in all other languages. If I undertook to indicate the essentials of mixed syntax, I should say that they consisted in the explanation of



combinations *apparently* ungrammatical; in other words, that they ascertained the results of those causes which disturb the regularity of the pure syntax; that they measured the extent of the deviation; and that they referred it to some principle of the human mind—so accounting for it.

*I am going.*—Pure syntax explains this.

*I have gone.*—Pure syntax will not explain this. Nevertheless, the expression is good English. The power, however, of both *have* and *gone* is different from the usual power of those words. This difference mixed syntax explains.

Mixed syntax requires two sorts of knowledge—metaphysical, and historical.

1. To account for such a fact in language as the expression *the man as rides to market*, instead of the usual expression *the man who rides to market*, is a question of what is commonly called metaphysics. The idea of comparison is the idea common to the words *as* and *who*.

2. To account for such a fact in language as the expression *I have ridden a horse* is a question of history. We must know that when there was a sign of an accusative case in English the words *horse* and *ridden* had that sign; in other words, that the expression was, originally, *I have a horse as a ridden thing*. These two views illustrate each other.

§ 449. In the English, as in all other languages, it is convenient to notice certain so-called figures of speech. They always furnish convenient modes of expression, and sometimes, as in the case of the one immediately about to be noticed, *account* for facts.

*Personification.*—The ideas of apposition and collectiveness account for the apparent violations of the concord of number. The idea of personification applies to the concord of gender. A masculine or feminine gender, characteristic of persons, may be substituted for the neuter gender, characteristic of things. In this case the term is said to be personified.

*The cities who aspired to liberty.*—A personification of the idea expressed by *cities* is here necessary to justify the expression.

*It*, the sign of the neuter gender, as applied to a male or female *child*, is the reverse of the process.

*Ellipsis* (from the Greek *elleipein* = *to fall short*), or a



*falling short*, occurs in sentences like *I sent to the bookseller's*. Here the word *shop* or *house* is understood. Expressions like *to go on all fours*, and *to eat of the fruit of the tree*, are reducible to ellipses.

*Pleonasm* (from the Greek *pleonazein* = *to be in excess*) occurs in sentences like *the king, he reigns*. Here the word *he* is superabundant. In many *pleonastic* expressions we may suppose an interruption of the sentence, and afterwards an abrupt renewal of it; as *the king—he reigns*.

The fact of the word *he* neither qualifying nor explaining the word *king*, distinguishes pleonasm from apposition.

Pleonasm, as far as the view above is applicable, is reduced to what is, apparently, its opposite, viz. ellipsis.

*My banks, they are furnished,—the most straitest sect,—* these are pleonastic expressions. In *the king, he reigns*, the word *king* is in the same predicament as in *the king, God bless him*.

The double negative, allowed in Greek and Anglo-Saxon, but not admissible in English, is pleonastic.

The verb *do*, in *I do speak*, is *not* pleonastic. In respect to the sense it adds intensity. In respect to the construction it is not in apposition, but in the same predicament with verbs like *must* and *should*, as in *I must go*, &c.; i. e. it is a verb followed by an infinitive. This we know from its power in those languages where the infinitive has a characteristic sign; as in German—

Die Augen *thaten* ihm winken.—GOETHE.

Besides this, *make* is similarly used in Old English.—*But men make draw the branch thereof, and beren him to be graffed at Babyloyne*.—Sir J. MANDEVILLE.

*The figure zeugma*.—*They wear a garment like that of the Scythians, but a language peculiar to themselves*.—The verb, naturally applying to *garment* only, is here used to govern *language*. This is called, in Greek, *zeugma* (junction).

*My paternal home was made desolate, and he himself was sacrificed*.—The sense of this is plain; *he* means *my father*. Yet no such substantive as *father* has gone before. It is supplied, however, from the word *paternal*. The sense indi-



cated by *paternal* gives us a subject to which *he* can refer. In other words, the word *he* is understood, according to what is indicated, rather than according to what is expressed. This figure, in Greek, is called *pros to semainomenon* (according to the thing indicated).

§ 450. *Apposition.*—*Cæsar, the Roman emperor, invades Britain.*—Here the words *Roman emperor* explain, or define, the word *Cæsar*; and the sentence, filled up, might stand, *Cæsar, that is, the Roman emperor, &c.* Again, the word *Roman emperor* might be wholly ejected; or, if not ejected, they might be thrown into a parenthesis. The practical bearing of this fact is exhibited by changing the form of the sentence, and inserting the conjunction *and*. In this case, instead of one person, two are spoken of, and the verb *invades* must be changed from the singular to the plural.

Now the words *Roman emperor* are said to be in apposition to *Cæsar*. They constitute, not an additional idea, but an explanation of the original one. They are, as it were, *laid alongside (appositi) of* the word *Cæsar*. Cases of doubtful number, wherein two substantives precede a verb, and wherein it is uncertain whether the verb should be singular or plural, are decided by determining whether the substantives be in apposition or the contrary. No matter how many nouns there may be, as long as it can be shown that they are in apposition, the verb is in the singular number.

§ 451. *Collectiveness as opposed to plurality.*—In sentences like *the meeting was large, the multitude pursue pleasure, meeting and multitude* are each collective nouns; that is, although they present the idea of a single object, that object consists of a plurality of individuals. Hence, *pursue* is put in the plural number. To say, however, *the meeting were large* would sound improper. The number of the verb that shall accompany a collective noun depends upon whether the idea of the multiplicity of individuals, or that of the unity of the aggregate, shall predominate.

*Sand and salt and a mass of iron is easier to bear than a man without understanding.*—Let *sand and salt and a mass of iron* be dealt with as a series of things the aggregate of which forms a mixture, and the expression is allowable.



*The king and the lords and commons* forms an excellent frame of government. Here the expression is doubtful. Substitute *with* for the first *and*, and there is no doubt as to the propriety of the singular form *is*.

§ 452. *The reduction of complex forms to simple ones.*—Take, for instance, a current illustration, viz. *the-king-of-Saxony's army*.—Here the assertion is, not that the army belongs to *Saxony*, but that it belongs to the *king of Saxony*; which words must, for the sake of taking a true view of the construction, be dealt with as a single word in the possessive case. Here two cases are dealt with as one; and a complex term is treated as a single word.

The same reasoning applies to phrases like *the two king Williams*. If we say *the two kings William*, we must account for the phrase by apposition.

§ 453. *True notion of the part of speech in use.*—In *he is gone*, the word *gone* must be considered as equivalent to *absent*; that is, as an adjective. Otherwise the expression is as incorrect as the expression *she is eloped*. Strong participles are adjectival oftener than weak ones; their form being common to many adjectives.

*True notion of the original form.*—In the phrase *I must speak*, the word *speak* is an infinitive. In the phrase *I am forced to speak*, the word *speak* is (in the present English) an infinitive also. In one case, however, it is preceded by *to*; whilst in the other, the participle *to* is absent. The reason for this lies in the original difference of form. *Speak—to* = the Anglo-Saxon *sprécan*, a simple infinitive; *to speak*, or *speak + to* = the Anglo-Saxon *to sprécanne*, an infinitive in the dative case.

§ 454. *Convertibility.*—In the English language, the greater part of the words may, as far as their form is concerned, be one part of speech as well as another. Thus the combinations *s-a-n-th*, or *f-r-e-n-k*, if they existed at all, might exist as either nouns or verbs, as either substantives or adjectives, as conjunctions, adverbs, or prepositions. This is not the case in the Greek language. There, if a word be a substantive, it will probably end in *-s*, if an infinitive verb, in *-ein*, &c. The



bearings of this difference between languages like the English and languages like the Greek will soon appear.

At present, it is sufficient to say that a word, originally one part of speech (*e. g.* a noun), may become another (*e. g.* a verb). This may be called the convertibility of words.

There is an etymological convertibility, and a syntactic convertibility; and although, in some cases, the line of demarcation is not easily drawn between them, the distinction is intelligible and convenient.

*Etymological convertibility.*—The words *then* and *than*, now adverbs or conjunctions, were once cases: in other words, they have been converted from one part of speech to another. Or, they may even be said to be cases, at the present moment; although only in an historical point of view. For the practice of language, they are not only adverbs or conjunctions, but they are adverbs or conjunctions exclusively.

*Syntactic convertibility.*—The combination *to err*, is at this moment an infinitive verb. Nevertheless it can be used as the equivalent to the substantive *error*.

*To err is human = error is human.* Now this is an instance of syntactic conversion. Of the two meanings, there is no doubt as to which is the primary one; which primary meaning is part and parcel of the language at this moment.

The infinitive, when used as a substantive, can be used in a singular form only.

*To err = error*; but we have no such form as *to errs = errors*. Nor is it wanted. The infinitive, in a substantival sense, always conveys a general statement, so that even when singular, it has a plural power; just as *man is mortal = men are mortal*.

*The adjective used as a substantive.*—Of these, we have examples in expressions like the *blacks of Africa—the bitters and sweets of life—all fours were put to the ground*. These are true instances of conversion, and are proved to be so by the fact of their taking a plural form.

*Let the blind lead the blind* is not an instance of conversion. The word *blind* in both instances remains an adjective, and is shown to remain so by its being uninflected.



*Uninflected parts of speech, used as substantives.*—When King Richard III. says, *none of your ifs*, he uses the word *if* as a substantive = *expressions of doubt*.

So in the expression *one long now*, the word *now* = *present time*.

The convertibility of words in English is very great ; and it is so because the structure of the language favours it. As few words have any peculiar signs expressive of their being particular parts of speech, interchange is easy, and conversion follows the logical association of ideas unimpeded.

*The convertibility of words is in the inverse ratio to the amount of their inflection.*



## CHAPTER II.

## SYNTAX OF SUBSTANTIVES.

§ 455. THE phenomena of convertibility have been already explained.

The remaining points connected with the syntax of substantives, are chiefly points of either ellipsis, or apposition.

*Ellipsis of substantives.*—The historical view of phrases, like *Rundell and Bridge's*, *St. Paul's*, &c., shows that this ellipsis is common to the English and the other Gothic languages. Furthermore, it shows that it is met with in languages not of the Gothic stock ; and, finally, that the class of words to which it applies, is, there or thereabouts, the same generally.

A. 1. The words most commonly understood, are *house* and *family*, or words reducible to them. In Latin, *Dianæ* = *ædem Dianæ*.—*Deutsche Grammatik*, iv. 262.

2. *Country, retinue.*—*Deutsche Grammatik*, iv. 262.

3. *Son, daughter, wife, widow.*—*Deutsche Grammatik*, iv. 262.—*Νηλεὺς Κόδρου*, Greek.

B. The following phrases are referable to a different class of relations—

1. *Right and left*—supply *hand*. This is, probably, a real ellipsis. The words *right* and *left*, have not yet become true substantives ; inasmuch as they have no plural forms. In this respect, they stand in contrast with *bitter* and *sweet* ; inasmuch as we can say *he has tasted both the bitters and sweets of life*. Nevertheless, the expression can be refined on.

2. *All fours.*—*To go on all fours*. No ellipsis. The word *fours* is a true substantive, as proved by its existence as a plural.

From expressions like *ποτήριον ψυχροῦ* (Matt. xiv. 51),



from the Greek, and *perfundit gelido* (understand *latice*), from the Latin, we find that the present ellipsis was used with greater latitude in the classical languages than our own.

§ 456. *Proper names can only be used in the singular number.*—This is a rule of logic, rather than of grammar. When we say *the four Georges, the Pitts and Camdens, &c.*, the words that thus take a plural form, have ceased to be proper names. They either mean—

1. The persons called *George, &c.*
2. Or, persons so like *George*, that they may be considered as identical.

§ 457. *Collocation.*—In the present English, the genitive case always precedes the noun by which it is governed—*the man's hat* = *hominis pileus*; never *the hat man's* = *pileus hominis*.



## CHAPTER III.

## SYNTAX OF ADJECTIVES.

§ 458. *Pleonasm*.—Pleonasm can take place with adjectives only in the expression of the degrees of comparison. Over and above the etymological signs of the comparative and superlative degrees, there may be used the superlative words *more* and *most*.

And this pleonasm really occurs—

*The more serener spirit.*

*The most straitest sect.*

These are instances of pleonasm in the strictest sense of the term.

§ 459. *Collocation*.—As a general rule, the adjective precedes the substantive—*a good man*, not *a man good*.

When, however, the adjective is qualified by either the expression of its degree, or accompanied by another adjective, it may follow the substantive—

A man *just and good*.

A woman *wise and fair*.

A hero *devoted to his country*.

A patriot *disinterested to a great degree*.

*Single simple* adjectives thus placed after their substantive, belong to the poetry of England, and especially to the ballad poetry—*sighs profound—the leaves green*.

§ 460. *Government*.—The only adjective that governs a case, is the word *like*. In the expression, *this is like him*, &c., the original power of the dative remains. This we infer—



1. From the fact that in most languages which have inflections to a sufficient extent, the word meaning *like* governs a dative case.

2. From the fact that if ever we use in English any preposition at all to express similitude, it is the preposition *to*—*like to me, like to death, &c.*

Expressions like *full of meat, good for John*, are by no means instances of the government of adjectives; the really governing words being the prepositions *to* and *for* respectively.

The most that can be said, in cases like these, is that particular adjectives determine the use of particular prepositions—thus the preposition *of* generally follows the adjective *full*, &c.

§ 461. The positive degree preceded by the adjective *more*, is equivalent to the comparative form—*e. g. more wise = wiser.*

The reasons for employing one expression in preference to the other, depend upon the nature of the particular word used.

When the word is, at one [and the same time, of Anglo-Saxon origin and monosyllabic, there is no doubt about the preference to be given to the form in *-er*. Thus, *wis-er* is preferable to *more wise*.

When, however, the word is compound, or trisyllabic, the combination with the word *more* is preferable—

*more fruitful* being better than *fruitfuller*.  
*more villanous* . . . *villanouser*.

Between these two extremes, there are several intermediate forms wherein the use of one rather than another, will depend upon the taste of the writer. The question, however, is a question of euphony, rather than of aught else. It is also illustrated by the principle of not multiplying secondary elements. In such a word as *fruit-full-er*, there are two additions to the root. The same is the case with the superlative, *fruit-full-est*.

Section 356 should be read carefully. There, there is indicated a refinement upon the current notions as to the power of the comparative degree, and reasons are given for believing that the fundamental notion expressed by the comparative inflection is the idea of comparison or contrast between *two* objects.



In this case, it is better, in speaking of only two objects, to use the comparative degree rather than the superlative—even when we use the definite article *the*. Thus—

This is *the better* of the two,  
is preferable to

This is *the best* of the two.

This principle is capable of an application more extensive than our habits of speaking and writing will verify. Thus, to go to other parts of speech, we should logically say—

Whether of the two,  
rather than

Which of the two.

Either the father or the son,  
but not

Either the father, the son, or the daughter.

This statement may be refined on. It is chiefly made for the sake of giving fresh prominence to the idea of duality expressed by the terminations *-er* and *-ter*.

The absence of inflection simplifies the syntax of adjectives. Violations of concord are impossible where there are no concords to violate. We could not make an adjective disagree with its substantive if we wished.



## CHAPTER IV.

## SYNTAX OF PRONOUNS.

§ 462. THE syntax of substantives is, in English, simple, from the paucity of its inflections, a condition which is unfavourable towards the evolution of constructional complexities; the most remarkable exception being the phenomenon of convertibility noticed above.

The same is the case with adjectives. The want of inflection simplifies their syntax equally with that of the substantives.

But with the pronouns this is not the case. Here we have—

1. Signs of gender; 2. Signs of case; 3. Signs of number, to a greater extent, and with more peculiarities, than elsewhere.

Furthermore, the pronouns exhibit in a great degree the phenomena of conversion indicated in § 454.

*Pleonasm in the syntax of pronouns.*—In the following sentences the words in italics are pleonastic.

1. The king, *he* is just.
2. I saw *her*, the queen.
3. The *men*, they were there.
4. The king, *his* crown.

Of these forms, the first is more common than the second and third, and the fourth more common than the first.

The fourth has another element of importance. It has given rise to the absurd notion that the genitive case in -s (*father-s*) is a contraction from *his* (*father his*).

To say nothing about the inapplicability of this rule to



feminine genders, and plural numbers, the whole history of the Indo-Germanic language is against it.

1. We cannot reduce *the queen's majesty* to *the queen his majesty*.

2. We cannot reduce *the children's bread* to *the children his bread*.

3. The Anglo-Saxon forms are in *-es*, not in *his*.

4. The word *his* itself must be accounted for; and that cannot be done by assuming *his* to be *he + his*.

5. The *-s* in *father's* is the *-is* in *patris*, and the *-ος* in *πατέρος*.

The preceding examples illustrate an apparent paradox, viz. the fact of pleonasm and ellipsis being closely allied. *The king, he is just*, dealt with as a single sentence, is undoubtedly pleonastic. But it is not necessarily to be considered as a mere simple sentence. *The king* may represent a first sentence incomplete, whilst *he is just* represents a second sentence in full. What is pleonasm in a single sentence, is ellipsis in a double one.



## CHAPTER V.

## THE TRUE PERSONAL PRONOUNS.

§ 463. *Personal pronouns*.—The use of the second person plural instead of the second singular has already been noticed. This use of one number for another is current throughout the Gothic languages. A pronoun so used is conveniently called the *pronomēn reverentiæ*.

In English, however, there is a second change over and above the change of number, viz. that of case. We not only say *ye* instead of *thou*, but *you* instead of *ye*.

Mr. Guest remarks, “that at one time the two forms *ye* and *you* seemed to have been nearly changing place in our language.

As I have made *ye* one, Lords, one remain;  
So I grow stronger *you* more honour gain.

Henry VIII. iv. 2.

What gain *you* by forbidding it to teaze *ye*,  
It now can neither trouble you nor please *ye*.

DRYDEN.”

In German and the Danish the *pronomēn reverentiæ* is got at by a change, not of number, but of person—in other words, the pronoun of the *third* person is used instead of that of the *second*; just as if, in the English, we said *will they walk* = *will you walk, will ye walk, wilt thou walk*.

§ 464. *Dativus ethicus*.—In the phrase

Rob me the exchequer.—Henry IV.

the *me* is expletive, and is equivalent to *for me*. This expletive use of the dative is conveniently called the *dativus*



*ethicus*. It occurs more frequently in the Latin than in the English, and more frequently in the Greek than in the Latin.

§ 465. *The reflected personal pronoun*.—In the English language there is no equivalent to the Latin *se*, the German *sich*, and the Scandinavian *sik*, and *sig*.

It follows from this that the word *self* is used to a greater extent than would otherwise be the case.

*I strike me* is awkward, but not ambiguous.

*Thou strikest thee* is awkward, but not ambiguous.

*He strikes him* is ambiguous; inasmuch as *him* may mean either the *person who strikes* or some one else. In order to be clear we add the word *self* when the idea is reflective. *He strikes himself* is, at once, idiomatic, and unequivocal.

So it is with the plural persons.

*We strike us* is awkward, but not ambiguous.

*Ye strike you* is the same.

*They strike them* is ambiguous.

This shows the value of a reflective pronoun for the third person.

As a general rule, therefore, whenever we use a verb reflectively we use the word *self* in combination with the personal pronoun.

Yet this was not always the case. The use of the simple personal pronoun was current in Anglo-Saxon, and that, not only for the two first persons, but for the third as well.

The exceptions to this rule are either poetical expressions, or imperative modes.

He sat *him* down at a pillar's base.—BYRON.

Sit *thee* down.

*Reflective neuters*.—In the phrase *I strike me* the verb *strike* is transitive; in other words, the word *me* expresses the object of an action, and the meaning is different from the meaning of the simple expression *I strike*.

In the phrase *I fear me* (used by Lord Campbell in his "Lives of the Chancellors"), the verb *fear* is intransitive or neuter; in other words, the word *me* (unless, indeed, *fear* mean



*terrify*) expresses no object of any action at all; whilst the meaning is the same as in the simple expression *I fear*.

Here the reflective pronoun appears out of place, *i. e.* after a neuter or intransitive verb.

Such a use, however, is but the fragment of an extensive system of reflective verbs thus formed, developed in different degrees in the different Gothic languages; but in all more than in the English.

*Equivocal reflectives.*—The proper place of the reflective is *after* the verb.

The proper place of the governing pronoun is, in the indicative and subjunctive moods, *before* the verb.

Hence in expressions like the preceding there is no doubt as to the power of the pronoun.

The imperative mood, however, sometimes presents a complication. Here the governing person may follow the verb.

*Mount ye* = either *be mounted* or *mount yourselves*. In phrases like this, and in phrases

*Busk ye, busk ye, my bonny, bonny bride,  
Busk ye, busk ye, my winsome marrow,*

the construction is ambiguous. *Ye* may either be a nominative case governing the verb *busk*, or an accusative case governed by it.

This is an instance of what may be called the *equivocal reflective*.



## CHAPTER VI.

ON THE SYNTAX OF THE DEMONSTRATIVE PRONOUNS, AND  
THE PRONOUNS OF THE THIRD PERSON.

§ 466. REASONS have been given in § 366, for considering the so-called pronouns of the third person (*he, she, it, they*) demonstrative rather than truly personal.

As *his*, and *her*, are genitive cases (and not adjectives), there is no need of explaining such combinations as *his mother, her father*, inasmuch as no concord of gender is expected. The expressions are respectively equivalent to

*mater ejus*, not *mater sua*;  
*pater ejus*, . *pater suus*.

From § 366, it may be seen that *its* is a secondary genitive, and it may be added, that it is of late origin in the language. The Anglo-Saxon form was *his*, the genitive of *he* for the neuter and masculine equally. Hence, when, in the old writers, we meet *his*, where we expect *its*, we must not suppose that any personification takes place, but simply that the old genitive common to the two genders is used in preference to the modern one limited to the neuter, and irregularly formed. This has been illustrated by Mr. Guest.

The following instances are the latest specimens of its use:—

“The apoplexy is, as I take it, a kind of lethargy. I have read the cause of *his* effects in Galen; *it* is a kind of deafness.”—2 *Henry IV.* i. 2.

“If the salt have lost *his* savour, wherewith shall it be seasoned? *It* is neither fit for the land nor yet for the dunghill; but men cast *it* out.”—*Luke* xiv. 34, 35.



“Some affirm that every plant has *his* particular fly or caterpillar, which it breeds and feeds.”—WALTON’S *Angler*.

“This rule is not so general, but that *it* admitteth of *his* exceptions.”—CAREW.

“The genitive *its* is of late introduction into our language. Though used by our dramatists and many of their contemporaries, it does not occur in the versions of our Bible, the substitute being *his* or the compound term *thereof*.”—*Phil. Trans.* No. 25.

For the archaic and provincial use of *him* and *he* for *it* see *ibid.*; remembering that the two cases are different. *His* for *its* is an old form retained: *him* and *he* for *it* are really changes of gender.

§ 467. *Take them things away*.—Here we have *them* for *those*. The expression, although not to be imitated, is explained by the originally demonstrative power of *them*.

Sometimes the expression is still more anomalous, and we hear the so-called nominative case used instead of the accusative. In the expression *take they things away*, the use of *they* for *them* (itself for *those*) is similarly capable of being, down to a certain period of our language, explained as an archaism. The original accusative was *pa*, and *po*: the form in *-m* being dative.

§ 468. *This* and *that*.—The remarks upon the use of these words in certain expressions is brought at once to the Latin scholar by the quotation of the two following lines from Ovid, and the suggestion of a well-known rule in the Eton Latin Grammar:—

*Quocunque aspicias nihil est nisi pontus et aer;  
Nubibus hic tumidus, fluctibus ille minax.*

Here *hic* (= *this* or *the one*) refers to the antecedent last named (the *air*); whilst *ille* (= *that* or *the other*) refers to the antecedent first named (the *sea*).

Now on the strength of this example, combined with others, it is laid down as a rule in Latin that *hic* (*this*) refers to the last-named antecedent, *ille* to the first-named.

What is the rule in English?

Suppose we say *John’s is a good sword and so is Charles’s*;



*this cut through a thick rope, the other cut through an iron rod.* Or, instead of saying *this* and *that*, we may say *the one* and *the other*. It is clear that, in determining to which of the two swords the respective demonstratives refer, the meaning will not help us at all, so that our only recourse is to the rules of grammar; and it is the opinion of the present writer that the rules of grammar will help us just as little. The Latin rule is adopted by scholars, but still it is a Latin rule rather than an English one.

The truth is, that it is a question which no authority can settle; and all that grammar can tell us is (what we know without it), that *this* refers to the name of the idea which is logically the most close at hand, and *that* to the idea which is logically the most distant.

What constitutes nearness or distance of ideas—in other words, what determines the sequence of ideas—is another question. That the idea, however, of sequence, and, consequently, of logical proximity and logical distance, is the fundamental idea in regard to the expressions in question, is evident from the very use of the words *this* and *that*.

Now the sequence of ideas is capable of being determined by two tests.

1. The idea to which the name was last given, or (changing the expression) the name of the last idea, may be the nearest idea in the order of sequence, and, consequently, the idea referred to by the pronoun of proximity. In this case the idea closest at hand to the writer of the second line of the couplet quoted above was the idea of the *atmosphere* (*aer*), and it was, consequently, expressed by *this* (*hic*).

2. Or the idea to which the name was first given, or (changing the expression) the name of the first idea, may be the nearest idea in the order of sequence, and consequently the idea referred to it by the pronoun of proximity; inasmuch as the idea which occurs first is the most prominent one, and what is prominent appears near. In this case, the idea closest at hand to the writer of the second line of the couplet quoted above would have been the idea of the *sea* (*pontus*), and it would, consequently, have been the idea expressed by *this* (*hic*).



As Ovid, however, considered the idea at the end of the last half of one sentence to be the idea nearest to the beginning of the next, we have him expressing himself as he does. On the other hand, it is easy to conceive a writer with whom the nearest idea is the idea that led the way to the others.

As I believe that one and the same individual may measure the sequence of his ideas sometimes according to one of these principles, and sometimes according to another, I believe that all rules about the relations of *this* and *that* are arbitrary.

It is just a matter of chance whether a thinker take up his line of ideas by the end or by the beginning. The analogies of such expressions as the following are in favour of *this*, in English, applying to the *first* subject, *that* to the *second*; since the word *attorney* takes the place of *this*, and applies to the first name of the two, *i. e.* to *Thurlow*:—

“It was a proud day for the bar when Lord North made Thurlow (1) and (2) Wedderburn (1) Attorney (2) and Solicitor General.”—*Mathias, from LORD CAMPBELL'S Lives of the Chancellors.*



## CHAPTER VII.

ON THE CONSTRUCTION OF THE WORD *SELF*.

§ 469. THE undoubted constructions of the word *self*, in the present state of the cultivated English, are threefold.

1. *Government*.—In *my-self*, *thy-self*, *our-selves*, and *your-selves*, the construction is that of a common substantive with an adjective or genitive case. *My-self* = *my individuality*, and is similarly construed—*mea individualitas* (or *persona*), or *mei individualitas* (or *persona*).

2. *Apposition*.—In *him-self* and *them-selves*, when accusative, the construction is that of a substantive in apposition with a pronoun. *Him-self* = *him, the individual*.

3. *Composition*.—It is only, however, when *himself* and *themselves* are in the accusative case, that the construction is appositional. When they are used as nominatives, it must be explained on another principle. In phrases like

*He himself* was present,

*They themselves* were present,

there is neither apposition nor government; *him* and *them*, being neither related to *my* and *thy*, so as to be governed, nor yet to *he* and *they*, so as to form an apposition. In order to come under one of these conditions, the phrases should be either *he his self* (*they their selves*), or else *he he self* (*they they selves*). In this difficulty, the only logical view that can be taken of the matter, is to consider the words *himself* and *themselves*, not as two words, but as a single word compounded; and even then, the compound will be of an irregular kind; inasmuch as the inflectional element *-m*, is dealt with as part and parcel of the root.

*Her-self*.—The construction here is ambiguous. It is one of



the preceding constructions. Which, however, it is, is uncertain; since *her* may be either a so-called genitive, like *my*, or an accusative, like *him*.

*Itself*—is also ambiguous. The *s* may represent the *-s* in *its*, as well as the *s-* in *self*.

This inconsistency is as old as the Anglo-Saxon stage of the English language.

In the exhibition of the second construction of the word *self*, it was assumed that the case was a case of apposition, and that *self* was substantival in character. Nevertheless, this is by no means a necessary phenomenon. *Self* might, as far as its power is determined by its construction alone, in words like *himself*, as easily be an adjective as a substantive. In which case the construction would be a matter, not of apposition, but of *agreement*. To illustrate this by the Latin language, *himself* might equal either *eum personam* (*him, the person*), or *eum personalem* (*him personal*). The evidence, however, of the forms like *myself*, as well as other facts adducible from comparative philology, prove the substantival character of *self*. On the other hand, it ought not to be concealed that another word, whereof the preponderance of the adjectival over the substantival power is undoubted, is found in the Old English, with just the same inconsistency as the word *self*; *i. e.* sometimes in government (like a substantive), and sometimes in either concord or apposition, like a word which may be *either* substantive or adjective. This word is *one*; the following illustrations of which are from Mr. Guest.—*Phil. Trans.* No. 22.

In this world wote I no knight,  
Who durst *his one* with hym fight.

*Ipomedon*, 1690.

pah ha *hire ane* were  
Ayein so kene keisere and al his kine riche.

*St. Catherine*, 90.

Though she *alone* were  
Against so fierce a kaiser, and all his kingdom.

Here *his one*, *her one*, mean *his singleness*, *her single ness*.

He made his mone  
Within a garden all *him one*.

GOWER, *Confess. Amant*.



Here *him one* = *himself* in respect to its construction.

§ 470. As to the inflection of the word *-self*, all its compounds are substantives; inasmuch as they all take plural forms as far as certain logical limitations will allow them to do so—*ourselves, yourselves, themselves*.

*Myself, thyself, himself, itself, and herself*, are naturally singular, and under no circumstances can become plural.

*Themselves* is naturally plural, and under no circumstances can become singular.

*Ourselves* and *yourselves* are naturally plural; yet under certain circumstances they become singular.

a. Just as men say *we* for *I*, so may they say *our* for *my*.

b. Just as men say *you* for *thou*, so may they say *your* for *thy*.

In respect to the inflection in the way of case, there are no logical limitations whatever. There is nothing against the existence of a genitive form *self's* except the habit of the English language not using one, founded on the little necessity for so doing.—*Are you sure this is your own?* Yes, *I am sure it is my own self's*. Such an expression is both logic and grammar.

When an adjective intervenes between *self* and its personal pronoun the construction is always in the way of government; in other words, the personal pronoun is always put in the genitive case.

His own self, *not* him own self.

Their own selves, *not* them own selves.

§ 471. The construction of *self* and a personal pronoun with a verb may be noticed in this place. It is only in the case of the two pronouns of the singular number that any doubt can arise.

1. When *myself* or *thyself* stands alone, the verb that follows is in the third person—*myself is* (not *am*) *weak*, *thyself is* (not *art*) *weak*. Here the construction is just the same as in the proposition *my body is weak*.

2. When *myself* or *thyself* is preceded by *I* or *thou*, the verb that follows is in the first person—*I, myself am* (not *is*) *weak*; *thou, thyself, art* (not *is*) *weak*.



## CHAPTER VIII.

## ON THE POSSESSIVE PRONOUNS.

§ 472. THE possessive pronouns fall into two classes. The first class contains the forms connected, partially in their etymology and wholly in their syntax, with *my* and *thy*, &c. The second class contains the forms connected, partially in their etymology and wholly in their syntax, with *mine* and *thine*, &c.

The first class is the class of what may be called the *oblique* possessives; the name being founded upon the etymological fact of their being connected with the oblique cases of the pronominal inflection.—*My*, *thy*, *his* (as in *his book*), *her*, *its* (as in *its book*), *our*, *your*, *their*. These are conveniently considered as the equivalents to the Latin forms, *mei*, *tui*, *ejus*, *nostrum*, *vestrum*, *eorum*.

The second class is the class of what may be called the *absolute* possessives; the name being founded upon the syntactic fact of their being able to form the term of a proposition by themselves; as *whose is this?* *Mine* (not *my*).—*Mine*, *thine*, *his* (as in *the book is his*), *hers*, *ours*, *yours*, *theirs*, are conveniently considered as the equivalents to the Latin forms *meus*, *mea*, *meum*; *tuus*, *tua*, *tuum*; *suus*, *sua*, *suum*; *noster*, *nostra*, *nostrum*; *vester*, *vestra*, *vestrum*.

How far either or both of these two classes of pronouns are cases, or adjectives, is a point of etymology that has already been noticed (Part IV. chap. xx.).

How far both or either are cases or adjectives is, in syntax, a matter of indifference.

There is, however, a palpable difference between the con-



struction of *my* and *mine*. We cannot say *this is mine hat*, and we cannot say *this hat is my*. Nevertheless, this difference is not explained by any change of construction from that of adjectives to that of cases. As far as the syntax is concerned, the construction of *my* and *mine* is equally that of an adjective agreeing with a substantive, and of a genitive (or possessive) case governed by a substantive.

Now a common genitive case can be used in two ways; either as part of a term, or as a whole term (*i. e.* absolutely).—1. As part of a term—*this is John's hat*. 2. As a whole term—*this hat is John's*.

And a common adjective can be used in two ways; either as part of a term, or as a whole term (*i. e.* absolutely).—1. As part of a term—*these are good hats*. 2. As a whole term—*these hats are good*.

Now whether we consider *my*, and the words like it, as adjectives or cases, they possess only *one* of the properties just illustrated, *i. e.* they can only be used as part of a term—*this is my hat*; not *this hat is my*.

And whether we consider *mine*, and the words like it, as adjectives or cases, they possess only *one* of the properties just illustrated, *i. e.* they can only be used as whole terms, or absolutely—*this hat is mine*; not *this is mine hat*.

For a full and perfect construction, whether of an adjective or a genitive case, the possessive pronouns present the phenomenon of being, singly, incomplete, but, nevertheless, complementary to each other when taken in their two forms.

In the absolute construction of a genitive case, the term is formed by the single word only so far as the *expression* is concerned. A substantive is always *understood* from what has preceded.—*This discovery is Newton's* = *this discovery is Newton's discovery*.

The same with adjectives.—*This weather is fine* = *this weather is fine weather*.

And the same with absolute pronouns.—*This hat is mine* = *this hat is my hat*; and *this is a hat of mine* = *this is a hat of my hats*.

In respect to all matters of syntax considered exclusively, it is so thoroughly a matter of indifference whether a word be an



adjective or a genitive case, that Wallis considers the forms in -'s, like *father's*, not as genitive cases, but as adjectives. Looking to the logic of the question alone, he is right, and, looking to the practical syntax of the question, he is right also. He is only wrong on the etymological side of the question.

“Nomina substantiva apud nos nullum vel generum vel casuum discrimen sortiuntur.”—P. 76.

“Duo sunt adjectivorum genera, a substantivis immediate descendia, quæ semper substantivis suis præponuntur. Primum quidem adjectivum possessivum libet appellare. Fit autem a quovis substantivo, sive singulari sive plurali, addito -s.—Ut *man's nature*, *the nature of man*, *natura humana vel hominis*; *men's nature*, *natura humana vel hominum*; *Virgil's poems*, *the poems of Virgil*, *poemata Virgilii vel Virgiliana*.”—P. 89.



## CHAPTER IX.

## THE RELATIVE PRONOUNS.

§ 473. THE word *that*, although originally, when a demonstrative pronoun, a neuter singular, is now used as a relative for all genders, and both numbers.

1. He *that* spoke.—*Masculine gender*.
2. She *that* spoke.—*Feminine gender*.
3. They *that* fought.—*Plural number*.
4. The man *that* I struck.—*Objective case*.

§ 474. Etymologically, *which* is no true neuter of *who*, but a compound word. It is used, however, with less latitude than *that*. The beginning of the Lord's Prayer exhibits it in combination with a masculine noun. Generally, however, it is confined to the neuter gender; in which it is common to both numbers.

1. The dagger *which* stabbed Cæsar.—*Nominative singular*.
2. The daggers *which* stabbed Cæsar.—*Nominative plural*.
3. The dagger *which* I grasp.—*Objective singular*.
4. The daggers *which* I grasp.—*Objective Plural*.

*Which* has so nearly replaced *what* that the general use of this last word with its proper power, as a neuter relative, is, in the present English, vulgar, *e. g.*—

1. The dagger *what* stabbed Cæsar.
2. The dagger *what* I grasp.

In one case, however, *what* is used as a true relative, viz. when the antecedent is either *this* or *that*.

This is *what* I mean; *not*, this is *which* I mean.  
That is *what* I mean; *not*, that is *which* I mean.



§ 475. The word *as*, properly a conjunction, is occasionally used as a relative—*the man as rides to market*.

This expression is not to be imitated. It ought, however, to be explained. *As* is a conjunction denoting comparison. The ideas of comparison and equivalence are allied. The relative is, *ex vi termini*, the equivalent, in one part of a sentence, to the antecedent in another.

(1) The man—(2) who speaks.

Here *who* = *man*.

(1) As white—(2) as snow.

Here *snow* = *white*.

§ 476. It is necessary that the relative be in the same *gender* as the antecedent—*the man who—the woman who—the thing which*.

It is necessary that the relative be in the same *number* with the antecedent.

It is *not* necessary for the relative to be in the same *case* with its antecedent.

1. John, *who* trusts me, comes here.
2. John, *whom* I trust, comes here.
3. John, *whose* confidence I possess, comes here.
4. I trust John, *who* trusts me.

The reason why the relative must agree with its antecedent in both number and gender, whilst it need not agree with it in case, is found in the following observations.

1. All sentences containing a relative contain two verbs—*John who* (1) *trusts me* (2) *comes here*.

2. Two verbs express two actions—(1) *trust*, (2) *come*.

3. Whilst, however, the actions are two in number, the person or thing which does, or suffers them is single—*John*.

4. *He* (*she* or *it*) is singular, *ex vi termini*. The relative expresses the *identity* between the subjects (or objects) of the two actions. Thus *who* = *John*, or is another name for *John*.

5. Things and persons that are one and the same, are of



one and the same gender. The *John* who *trusts* is necessarily of the same gender with the *John* who *comes*.

6. Things and persons that are one and the same, are of one and the same number. The number of *Johns* who *trust*, is the same as the number of *Johns* who *come*. Both these elements of concord are immutable.

7. But a third element of concord is not immutable. The person or thing that is an agent in the one part of the sentence, may be the object of an action in the other. The *John* whom I *trust* may *trust* me also. Hence—

a. I trust John—*John* the object.

b. John trusts me—*John* the agent.

As the relative is only the antecedent in another form, it may change its case according to the construction.

1. I trust John—(2) *John* trusts me.

2. I trust John—(2) *He* trusts me.

3. I trust John—(2) *Who* trusts me.

4. John trusts me—(2) I trust *John*.

5. John trusts me—(2) I trust *him*.

6. John trusts me—(2) I trust *whom*.

7. John trusts me—(2) *Whom* I trust.

8. John—(2) *Whom* I trust trusts me.

§ 477. *The books I want are here.*—This is a specimen of a true ellipsis. In all such phrases in *full*, there are *three* essential elements.

1. The first proposition ; as *the books are here*.

2. The second proposition ; as *I want*.

3. The word which connects the two propositions, and without which they naturally make separate, independent, unconnected statements.

Now, although true and unequivocal ellipses are scarce, the preceding is one of the most unequivocal kind—the word which connects the two propositions being wanting.

§ 478. One or two points connected with the construction of those sentences wherein relative pronouns occur, are necessary to be familiarly understood in order for us to see our way clearly to certain real and apparent anomalies in the syntax of this class of words.



1. Every sentence wherein a relative occurs, is complex, *i. e.* it consists of two propositions—*the man who rides is come* = (1) *the man is come*; (2) *who rides*. Here the relative *who* has no meaning in itself, but takes a meaning from the noun of the preceding clause.

2. *The relative is the demonstrative or personal pronoun under another form.*—The two propositions (1) *the man is come*; (2) *who rides* = (1) *the man is come*; (2) *he rides*.

3. *The demonstrative or personal pronoun is the substantive in another form.*—The two propositions (1) *the man is come*; (2) *he rides* = (1) *the man is come*; (2) *the man rides*.

4. Hence the relative is the equivalent to a demonstrative pronoun, or to a substantive, indifferently.

5. But the relative is the equivalent to the pronoun and substantive, and *something more*. In sentences like

The man is come—he rides—

The man is come—the man rides.

The identity between the person mentioned in the two propositions is implied, not expressed. This the relative *expresses*; and hence its use in languages.

6. From these observations we get a practical rule for determining doubtful constructions.

*a.* Reduce the sentence to the several propositions (which are never less than two) which it contains.

*b.* Replace the relative by its equivalent personal or demonstrative pronoun, or by its equivalent substantive.

*c.* The case of the demonstrative or substantive, is the case of the relative also.

By applying this rule to such expressions as

Satan, than *whom*

None higher sat, thus spake,

we find them, *according to the current etymology*, incorrect—

Satan spake—none sat higher than he sat.

Satan spake—none sat higher than Satan sat.

Hence the expression should be—

Satan than *who*

None higher sat.



*Observe.*—The words, *according to the current etymology*, indicate an explanation which, rightly or wrongly, has been urged in favour of expressions like the one in question, and which will be noticed in a future chapter.

*Observe.*—That three circumstances complicate the syntax of the relative pronoun.

1. The elliptic form of the generality of the sentences wherein it follows the word *than*.

2. The influence of the oblique interrogation.

3. The influence of an omitted relative.

This last finds place in the present chapter.

*When the relative and antecedent are in different cases, and the relative is omitted, the antecedent is sometimes put in the case of the relative.*

He whom I accuse has entered.

Contracted according to § 477—

He I accuse has entered.

Changed, according to the present section—

Him I accuse has entered.

And so (as shown by Mr. Guest, *Philological Transactions*), Shakspeare has really written,—

*Him* I accuse,  
The city gates by this has entered.

*Coriolanus*, v. 5.

Better leave undone, than by our deeds acquire  
Too high a fame, when *him* we serve's away.

*Antony and Cleopatra*, iii. 1.

The reason of this is clear. The verb that determines the case of the relative is brought in contact with the antecedent, and the case of the antecedent is accommodated to the case of the relative.

The Greek phrase, χρῶμαι βιβλίῳς οἷς ἔχω, is an instance of the converse process.

§ 479. *When there are two words in a clause, each capable of being an antecedent, the relative refers to the latter.*



1. *Solomon the son of David who slew Goliah.* This is unexceptionable.

2. *Solomon the son of David who built the temple.* This is exceptionable.

Nevertheless, it is defensible, on the supposition that *Solomon-the-son-of-David* is a single many-worded name.

The inference, that *David* built the temple, wrong as it would be in history, would be but a legitimate deduction from this text, otherwise interpreted.

This rule is much neglected.



## CHAPTER X.

## ON THE INTERROGATIVE PRONOUN.

§ 480. QUESTIONS are of two sorts, direct and oblique.

*Direct.*—Who is he ?

*Oblique.*—Who do you say that he is ?

All difficulties about the cases of the interrogative pronoun may be determined by framing an answer, and observing the case of the word with which the interrogative coincides. Whatever be the case of this word will also be the case of the interrogative.

## DIRECT.

*Qu.* *Who* is this ?—*Ans.* *I*.

*Qu.* *Whose* is this ?—*Ans.* *His*.

*Qu.* *Whom* do you seek ?—*Ans.* *Him*.

## OBLIQUE.

*Qu.* *Who* do you say that it is ?—*Ans.* *He*.

*Qu.* *Whose* do you say that it is ?—*Ans.* *His*.

*Qu.* *Whom* do you say that they seek ?—*Ans.* *Him*.

*Note.*—The answer should always be made by means of a pronoun, as, by so doing, we distinguish the accusative case from the nominative.

*Note.*—And, if necessary, it should be made in full. Thus the full answer to *whom do you say that they seek ?* is, *I say that they seek him*.

Nevertheless, such expressions as *whom do they say that it is ?* are common, especially in oblique questions. The following examples are Mr. Guest's,—*Philological Transactions* :—

“And he axed hem and seide, *whom* seien the people that I am ?



Thei answereden and seiden, Jon Baptist—and he seide to hem, But *whom* seien ye that I am ?”—WYCLIFFE, Luke ix.

“Tell me in sadness *whom* she is you love.”

*Romeo and Juliet*, i. 1.

“And as John fulfilled his course, he said, *whom* think ye that I am ?”—Acts xiii. 25.

§ 481. Two circumstances encourage this confusion. 1. The presence of a second verb, which takes the appearance of a governing verb. 2. The omission of a really oblique antecedent or relative. 3. The use of accusative for nominative forms in the case of personal pronouns.

*The presence of a second verb, &c.*—Tell me *whom* she is. Here *tell* is made to govern *whom*, instead of *whom* being left, as *who*, to agree with *she*.

*The omission, &c.*—Tell me *whom* she is you love. Here the full construction requires a second pronoun—tell me *who* she is *whom* you love ; or else, Tell me *her whom* you love.

§ 482. To the question, *who* is this ? many would answer not *I*, but *me*. This confusion of the case in the answer favours a confusion of case in the question.

It is clear that much of this reasoning applies to the relative powers of *who*, as well as to the interrogative.

But, it is possible that there may be no incorrectness at all : insomuch as *whom* may have become a true nominative. Mr. Guest has truly remarked that such is the case in the Scandinavian language, where *hve-m* = *who* = *qui*.

This view, if true, justifies the use of *whom* after the conjunctions *than* and *as* ; so that the expression,—

Satan than *whom*  
None higher sat,

may be right.

Nevertheless, it does not justify such expressions as—

None sits higher than *me*.  
None sits higher than *thee*.  
None sits higher than *us*.  
None sits higher than *her*.



The reason of this is clear. *Whom* is supposed to be admissible, not because the sentence admits an accusative case, but because custom has converted it into a nominative. For my own part, I doubt the application of the Danish rule to the English language. Things may be going that way, but they have not, as yet, gone far enough.



## CHAPTER XI.

## THE RECIPROCAL CONSTRUCTION.

§ 483. IN all sentences containing the statement of a reciprocal or mutual action there are in reality two assertions, viz. the assertion that A. *strikes* (or *loves*) B., and the assertion that B. *strikes* (or *loves*) A.; the action forming one, the reaction another. Hence, if the expressions exactly coincided with the fact signified, there would always be two propositions. This, however, is not the habit of language. Hence arises a more compendious form of expression, giving origin to an ellipsis of a peculiar kind. Phrases like *Eteocles and Polynices killed each other* are elliptical, for *Eteocles and Polynices killed—each the other*. Here the second proposition expands and explains the first, whilst the first supplies the verb to the second. Each, however, is elliptic. The first is without the object, the second without the verb. That the verb must be in the plural (or dual) number, that one of the nouns must be in the nominative case, and that the other must be objective, is self-evident from the structure of the sentence; such being the conditions of the expression of the idea. An aposiopesis takes place after a plural verb, and then there follows a clause wherein the verb is supplied from what went before.

§ 484. This is the syntax. As to the power of the words *each* and *one* in the expression (*each other* and *one another*), I am not prepared to say that in the common practice of the English language there is any distinction between them. A distinction, however, if it existed, would give strength to our language. Where *two* persons performed a reciprocal action, the expression might be *one another*; as *Eteocles and Polynices*



*killed one another.* Where more than two persons were engaged on each side of a reciprocal action the expression might be *each other*; as, *the ten champions praised each other.*

This amount of perspicuity is attained, by different processes, in the French, Spanish, and Scandinavian languages.

1. French.—*Ils* (i. e. A. and B.) *se battaient*—*l'un l'autre.* *Ils* (A. B. C.) *se battaient*—*les uns les autres.* In Spanish, *uno otro* = *l'un l'autre*, and *unos otros* = *les uns les autres.*

2. Danish.—*Hinander* = the French *l'un l'autre*; whilst *hverandre* = *les uns les autres.*



## CHAPTER XII.

## THE INDETERMINATE PRONOUNS.

§ 485. DIFFERENT nations have different methods of expressing indeterminate propositions.

Sometimes it is by the use of the passive voice. This is the common method in Latin and Greek, and is also current in English—*dicitur*, λέγεται, *it is said*.

Sometimes the verb is reflective—*si dice* = *it says itself*, Italian.

Sometimes the plural pronoun of the third person is used. This also is an English locution—*they say* = *the world at large says*.

Finally, the use of some word = *man* is a common indeterminate expression.

The word *man* has an indeterminate sense in the Modern German; as, *man sagt* = *they say*.

The word *man* was also used indeterminately in the Old English, although it is not so used in the modern.—*Deutsche Grammatik*.

In the Old English, the form *man* often lost the *-n*, and became *me*. This form is also extinct.

The present indeterminate pronoun is *one*; as, *one says* = *they say* = *it is said* = *man sagt*, German = *on dit*, French = *si dice*, Italian.

It has been stated in pp. 216, 205, that the indeterminate pronoun *one* has no etymological connection with the numeral *one*; but that it is derived from the French *on* = *homme* = *homo* = *man*; and that it has replaced the Old English *man* or *me*.

§ 486. Two other pronouns, or, to speak more in accord-



ance with the present habit of the English language, one pronoun, and one adverb of pronominal origin, are also used indeterminately, viz. *it* and *there*.

*It* can be either the subject or the predicate of a sentence,—*it is this, this is it, I am it, it is I*. When *it* is the subject of a proposition, the verb necessarily agrees with it, and can be of the singular number only; no matter what be the number of the predicate—*it is this, it is these*.

When *it* is the predicate of a proposition, the number of the verb depends upon the number of the subject. These points of universal syntax are mentioned here for the sake of illustrating some anomalous forms.

*There* can only be the predicate of a subject. It differs from *it* in this respect. It follows also that it must differ from *it* in never affecting the number of the verb. This is determined by the nature of the subject—*there is this, there are these*.

When we say *there is these*, the analogy between the words *these* and *it* misleads us; the expression being illogical.

Furthermore, although a predicate, *there* always stands in the beginning of propositions, *i. e.* in the place of the subject. This also misleads.

Although *it*, when the subject, being itself singular, absolutely requires that its verb should be singular also, there is a tendency to use it incorrectly, and to treat it as a plural. Thus, in German, when the predicate is plural, the verb joined to the singular form *es* (= *it*) is plural—*es sind menschen*, literally translated = *it are men*; which, though bad English, is good German.



## CHAPTER XIII.

## THE ARTICLES.

§ 487. THE rule of most practical importance about the articles, is the rule that determines when the article shall be repeated as often as there is a fresh substantive, and when it shall not.

When two or more substantives following each other denote the same object, the article precedes the first only. We say *the secretary and treasurer* (or, *a secretary and treasurer*), when the two offices are held by one person.

When two or more substantives following each other denote different objects, the article is repeated, and precedes each. We say *the (or a) secretary and the (or a) treasurer*, when the two offices are held by different persons.

This rule is much neglected.



## CHAPTER XIV.

## THE NUMERALS.

§ 488. THE numeral *one* is naturally singular. All the rest are naturally plural.

Nevertheless such expressions—*one two* (= *one collection of two*), *two threes* (= *two collections of three*), are legitimate. These are so because the sense of the word is changed. We may talk of several *ones* just as we may talk of several *aces*; and of *one two* just as of *one pair*.

Expressions like *the thousandth-and-first* are incorrect. They mean neither one thing nor another; 1001st being expressed by *the thousand-and-first*, and 1000th + 1st being expressed by *the thousandth and the first*.

Here it may be noticed that, although I never found it to do so, the word *odd* is capable of taking an ordinal form. The *thousand-and-odd-th* is as good an expression as the *thousand-and-eight-th*.

The construction of phrases like the *thousand-and-first* is the same construction as we find in the *king-of-Saxony's army*.

It is by no means a matter of indifference whether we say the *two first* or the *first two*.

The captains of two different classes at school should be called the *two first boys*. The first and second boys of the same class should be called the *first two boys*.



## CHAPTER XV.

## ON VERBS IN GENERAL.

§ 489. FOR the purposes of syntax, it is necessary to divide verbs into the five following divisions: transitive, intransitive, auxiliary, substantive, and impersonal.

*Transitive verbs.*—In transitive verbs the action is never a simple action. It always affects some object or other,—*I move my limbs; I strike my enemy.* The presence of a transitive verb implies also the presence of a noun; which noun is the name of the object affected. A transitive verb, unaccompanied by a noun, either expressed or understood, is a contradiction in terms. The absence of the nouns, in and of itself, makes it intransitive. *I move* means, simply, *I am in a state of moving.* *I strike* means, simply, *I am in the act of striking.* Verbs like *move* and *strike* are naturally transitive.

*Intransitive verbs.*—An act may take place, and yet no object be affected by it. *To hunger, to thirst, to sleep, to wake,* are verbs that indicate states of being, rather than actions affecting objects. Verbs like *hunger*, and *sleep*, are naturally intransitive.

Many verbs, naturally transitive, may be used as intransitive,—*e. g. I move, I strike, &c.*

Many verbs, naturally intransitive, may be used as transitives,—*e. g. I walked the horse = I made the horse walk.*

This variation in the use of one and the same verb is of much importance in the question of the government of verbs.

1. Transitive verbs are naturally followed by some noun or other; and that noun is *always* the name of something affected by them *as an object.*

2. Intransitive verbs are not naturally followed by any noun



at all ; and when they are so followed, the noun is *never* the name of anything affected by them *as an object*.

Nevertheless, intransitive verbs may be followed by nouns denoting the manner, degree, or instrumentality of their action, — *I walk with my feet* = *incedo pedibus*.

The verb *substantive* has this peculiarity, viz. that for all purposes of syntax it is no verb at all. *I speak* may, logically, be reduced to *I am speaking* ; in which case it is only the *part* of a verb. Etymologically, indeed, the verb substantive is a verb ; inasmuch as it is inflected as such : but for the purposes of construction, it is a copula only, *i. e.* it merely denotes the agreement or disagreement between the subject and the predicate.

This does not apply to the infinitive mood. The infinitive mood of the so-called verb substantive is a noun ; not, however, because it is a verb substantive, but because it is an infinitive mood.

The auxiliary and impersonal verbs will be considered separately.



## CHAPTER XVI.

## THE CONCORD OF VERBS.

§ 490. THE verb must agree with its subject in person,—*I walk*, not *I walks*; *he walks*, not *he walk*.

It must also agree with it in number,—*we walk*, not *we walks*; *he walks*, not *he walk*.

Clear as these rules are, they require some expansion before they become sufficient to solve all the doubtful points of English syntax connected with the concord of the verb.

1. *It is I, your master, who command you.* Query? would *it is I, your master, who commands you*, be correct? This is an example of a disputed point of concord in respect to the person of the verb.

2. *The wages of sin is death.* Query? would *the wages of sin are death*, be correct? This is an example of a disputed point of concord in respect to the number of the verb.

§ 491. In respect to the concord of person the following rules will carry us through a portion of the difficulties.

*Rule.*—In sentences, where there is but one proposition, when a noun and a pronoun of different persons are in apposition, the verb agrees with the first of them,—*I, your master, command you* (not *commands*): *your master, I, commands you* (not *command*).

To understand the nature of the difficulty, it is necessary to remember that subjects may be extremely complex as well as perfectly simple; and that a complex subject may contain, at one and the same time, a noun-substantive and a pronoun,—*I, the keeper*; *he, the merchant*, &c.

Now all noun-substantives are naturally of the third person—*John speaks, the men run, the commander gives orders.* Consequently the verb is of the third person also.



But the pronoun with which such a noun-substantive may be placed in apposition, may be a pronoun of either person, the first or second: *I* or *thou*—*I the commander*—*thou the commander*.—In this case the construction requires consideration. With which does the verb agree? with the substantive which requires a third person? or with the pronoun which requires a first or second?

Undoubtedly the idea which comes first is the leading idea; and undoubtedly, the idea which explains, qualifies, or defines it, is the subordinate idea: and, undoubtedly, it is the leading idea which determines the construction of the verb. We may illustrate this from the analogy of a similar construction in respect to number—*a man with a horse and a gig meets me on the road*. Here the ideas are three; nevertheless the verb is singular. No addition of subordinate elements interferes with the construction that is determined by the leading idea. In the expression *I, your master*, the ideas are two; viz. the idea expressed by *I*, and the idea expressed by *master*. Nevertheless, as the one only explains or defines the other, the construction is the same as if the idea were single. *Your master, I*, is in the same condition. The general statement is made concerning the *master*, and it is intended to say what *he* does. The word *I* merely defines the expression by stating who the master is. Of the two expressions the latter is the awkwardest. The construction, however, is the same for both.

From the analysis of the structure of complex subjects of the kind in question, combined with a rule concerning the position of the subject, which will soon be laid down, I believe that, for all single propositions, the foregoing rule is absolute.

*Rule*.—In all single propositions the verb agrees in person with the noun (whether substantive or pronoun) which comes first.

But the expression *it is I, your master, who command* (or *commands*) *you*, is not a single proposition. It is a sentence containing two propositions.

1. *It is I.*

2. *Who commands you.*



Here, the word *master* is, so to say, undistributed. It may belong to either clause of the sentence, *i. e.* the whole sentence may be divided into—

Either—*it is I your master—*

Or—*your master who commands you.*

This is the first point to observe. The next is, that the verb in the second clause (*command* or *commands*) is governed, not by either the personal pronoun or the substantive, but by the relative, *i. e.* in the particular case before us, not by either *I* or *master*, but by *who*.

And this brings us to the following question:—with which of the two antecedents does the *relative* agree? with *I* or with *master*?

This may be answered by the two following rules:—

*Rule 1.*—When the two antecedents are in the same proposition, the relative agrees with the first. Thus—

1. It is *I* your *master*—

2. Who *command* you.

*Rule 2.*—When the two antecedents are in different propositions, the relative agrees with the second. Thus—

1. It is *I*—

2. Your *master* who *commands* you.

This, however, is not all. What determines whether the two antecedents shall be in the same or in different propositions? I believe that the following rules for what may be called *the distribution of the substantive antecedent* will bear criticism.

*Rule 1.* That when there is any natural connection between the substantive antecedent and the verb governed by the relative, the antecedent belongs to the second clause. Thus, in the expression just quoted, the word *master* is logically connected with the word *command*; and this fact makes the expression, *It is I your master who commands you*, the better of the two.

*Rule 2.* That when there is no natural connection between the substantive antecedent and the verb governed by the rela-



tive, the antecedent belongs to the first clause. *It is I, John, who command* (not *commands*) *you*.

To recapitulate, the train of reasoning has been as follows:—

1. The person of the second verb is the person of the relative.

2. The person of the relative is that of one of two antecedents.

3. Of such two antecedents the relative agrees with the one which stands in the same proposition with itself.

4. Which position is determined by the connection or want of connection between the substantive antecedent and the verb governed by the relative.

Respecting the person of the verb in the *first* proposition of a complex sentence there is no doubt. *I, your master, who commands you to make haste, am* (not *is*) *in a hurry*. Here, *I am in a hurry* is the first proposition; *who commands you to make haste*, the second.

It is not difficult to see why the construction of sentences consisting of two propositions is open to an amount of latitude which is not admissible in the construction of single propositions. As long as the different parts of a complex idea are contained within the limits of a single proposition, their subordinate character is easily discerned. When, however, they amount to whole propositions, they take the appearance of being independent members of the sentence.

§ 492. *The concord of number*.—It is believed that the following three rules will carry us through all difficulties of the kind just exhibited.

*Rule 1.* That the verb agrees with the subject, and with nothing but the subject. The only way to justify such an expression as *the wages of sin is death*, is to consider *death* not as the subject, but as the predicate; in other words, to consider the construction to be, *death is the wages of sin*.

*Rule 2.* That, except in the case of the word *there* (§ 486), the word which comes first is always the subject, until the contrary be proved.

*Rule 3.* That no number of connected singular nouns can govern a plural verb, unless they be connected by a copulative



conjunction. *The sun and moon shine,—the sun in conjunction with the moon shines.*

*Plural subjects with singular predicates.*—The wages of sin are death.—Honest men are the salt of the earth.

*Singular subjects with plural predicates.*—These constructions are rarer than the preceding : inasmuch as two or more persons (or things) are oftener spoken of as being equivalent to one, than one person (or thing) is spoken of as being equivalent to two or more.

Sixpence is twelve halfpennies.

He is all head and shoulders.

Vulnera totus erat.

Tu es deliciæ meæ.

Ἐκτωρ, ἀτὰρ σύ μοι ἔσσι πατὴρ καὶ πότνια μήτηρ,

Ἦδε κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης.



## CHAPTER XVII.

## ON THE GOVERNMENT OF VERBS.

§ 493. THE government of verbs is of two sorts, (1.) *objective*, and (2.) *modal*.

It is objective where the noun which follows the verb is the name of some object affected by the action of the verb,—as *he strikes me*; *he wounds the enemy*.

It is modal when the noun which follows the verb is not the name of any object affected by the verb, but the name of some object explaining the manner in which the action of the verb takes place, the instrument with which it is done, the end for which it is done, &c.

The government of all transitive verbs is necessarily objective. It may also be modal,—*I strike the enemy with the sword* = *ferio hostem gladio*.

The government of all intransitive verbs can only be modal,—*I walk with the stick*. When we say, *I walk the horse*, the word *walk* has changed its meaning, and signifies *make to walk*, and is, by the very fact of its being followed by the name of an object, converted from an intransitive into a transitive verb.

The modal construction may also be called the *adverbial construction*; because the effect of the noun is akin to that of an adverb,—*I fight with bravery* = *I fight bravely*; *he walks a king* = *he walks regally*. The modal (or adverbial) construction (or government) sometimes takes the appearance of the objective: inasmuch as intransitive verbs are frequently followed by a substantive; which substantive is in the objective



case. Nevertheless, this is no proof of government. For a verb to be capable of governing an objective case, it must be a verb signifying an action affecting an object: and if there be no such object, there is no room for any objective government. *To break the sleep of the righteous* is *to affect, by breaking, the sleep of the righteous*: but, *to sleep the sleep of the righteous*, is not *to affect by sleeping the sleep of the righteous*; since the act of sleeping is an act that affects no object whatever. It is a *state*. We may, indeed, give it the appearance of a transitive verb, as we do when we say, *the opiate slept the patient*, meaning thereby, *lulled to sleep*; but the transitive character is only apparent.

*To sleep the sleep of the righteous* is *to sleep in agreement with—or according to—or after the manner of—the sleep of the righteous*, and the construction is adverbial.

In the grammars of the classical languages, the following rule is exceptionable — *Quodvis verbum admittit accusativum nominis sibi cognati*. It does so; but it governs the accusative case not objectively but modally.

Modal verbs may be divided into a multiplicity of divisions. Of such, it is not necessary in English to give more than the following four:—

1. *Appositional*.—As, *she walks a queen: you consider me safe*. The appositional construction is, in reality, a matter of concord rather than of gender. It will be considered more fully in the following section.

2. *Traditive*.—As, *I give the book to you = do librum tibi. I teach you the lesson = διδάσκω σὲ τὴν διδασκάλιον*. In all traditive expression, there are three ideas: (1.) an agent, (2.) an object, (3.) a person, or thing, to which the object is made over, or transferred, by the agent. For this idea the term dative is too restricted: since in Greek and some other languages, both the name of the object conveyed, and the name of the person to whom it is conveyed are, frequently, put in the accusative case.

3. *Instrumental*.—As, *I fight with a sword = pugno ense = feohte sweorde*,—Anglo-Saxon.

4. *Emphatic*.—As, *he sleeps the sleep of the righteous*.



§ 494. *Verb and nominative case.*—No verb governs a nominative case. The appositional construction *seems* to require such a form of government; but the form is only apparent.

It is I.

It is thou.

It is he, &c.

Here, although the word *is* is *followed* by a nominative case, it by no means governs one—at least not as a verb.

It has been stated above that the so-called verb-substantive is only a verb for the purposes of etymology. In syntax, it is only a part of a verb, *i. e.* the copula.

Now this fact changes the question of the construction in expressions like *it is I*, &c., from a point of government to one of concord. In the previous examples the words *it*, *is*, and *I*, were, respectively, *subject*, *copula*, and *predicate*; and, as it is the function of the copula to denote the agreement between the predicate and the subject, the real point to investigate is the nature of the concord between these two parts of a proposition.

Now the predicate need agree with the subject in case only.

1. It has no necessary concord in gender—*she is a man in courage—he is a woman in effeminacy—it is a girl.*

2. It has no necessary concord in number—*sin is the wages of death—it is these that do the mischief.*

3. It has no necessary concord in person—*I am he whom you mean.*

4. It *has*, however, a necessary concord in case. Nothing but a nominative case can, by itself, constitute a term of either kind—subject or predicate. Hence, both terms must be in the nominative, and, consequently, both in the same case. Expressions like *this is for me* are elliptic. The logical expression is *this is a thing for me.*

*Rule.*—The predicate must be of the same case with its subject.

—Hence—The copula, instead of determining a case, expresses a concord.

*Rule 1.*—All words connected with a nominative case by the



copula (*i. e.* the so-called verb-substantive) must be nominative.—*It is I; I am safe.*

*Rule 2.*—All words in apposition with a word so connected must be nominative.—It is difficult to illustrate this from the English language, from our want of inflections. In Latin, however, we say *vocor Johannes = I am called John*, not *vocor Johannem*. Here the logical equivalent is *ego sum vocatus Johannes*—where—

1. *Ego*, is nominative because it is the subject.
2. *Vocatus* is nominative because it is the predicate, agreeing with the subject.
3. *Johannes* is nominative because it is part of the predicate, and in apposition with *vocatus*.

N.B. Although in precise language *Johannes* is said to agree with *vocatus* rather than to be in apposition with it, the expression, as it stands, is correct. Apposition is the agreement of substantives, agreement the apposition of adjectives.

*Rule 3.*—All verbs which, when resolved into a copula and participle, have their participle in apposition (or agreeing) with the noun, are in the same condition as simple copulas—*she walks a queen = she is walking a queen = illa est incedens regina.*

*Rule 4.*—The construction of a subject and copula preceded by the conjunction *that*, is the same in respect to the predicate by which they are followed as if the sentence were an isolated proposition.

This rule determines the propriety of the expression—*I believe that it is he* as opposed to the expression *I believe that it is him.*

*I believe = I am believing*, and forms one proposition.

*It is he*, forms a second.

*That*, connects the two; but belongs to neither.

Now, as the relation between the subject and predicate of a proposition cannot be affected by a word which does not belong to it, the construction is the same as if the propositions were wholly separate.

N.B. The question (in cases where the conjunction *that* is not used) as to the greater propriety of the two expressions—



*I believe it to be him—I believe it to be he*—has yet to be considered.

§ 495. *The verb and genitive case.*—No verb in the present English governs a genitive case. In Anglo-Saxon certain verbs did: *e.g. verbs of ruling* and others—*weolde thises middangeardes* = *he ruled (wealded) this earth's*. Genitive cases, too, governed by a verb are common both in Latin and Greek. *To eat of the fruit of the tree* is no genitive construction, however much it may be equivalent to one. *Fruit* is in the objective case, and is governed not by the verb, but by the preposition *of*.

§ 496. *The verb and accusative.*—All transitive verbs govern an accusative case,—*he strikes me, thee, him, her, it, us, you, them*.

*The verb and dative case.*—The word *give*, and a few others, govern a dative case. Phrases like *give it him, whom shall I give it?* are perfectly correct, and have been explained above. The prepositional construction *give it to him,—to whom shall I give it?* is unnecessary. The evidence of this is the same as in the construction of the adjective *like*.

§ 497. *The partitive construction.*—Certain transitive verbs, the action whereof is extended not to the whole, but only to a part of their object, are followed by the preposition *of* and an objective case. *To eat of the fruit of the tree* = *to eat a part (or some) of the fruit of the tree: to drink of the water of the well* = *to drink a part (or some) of the water of the well*. It is not necessary, here, to suppose the ellipsis of the word *part* (or *some*). The construction is a construction that has grown out of the partitive power of the genitive case; for which case the preposition *of*, followed by the objective, serves as an equivalent.

§ 498. It has been already stated that forms like *I believe it to be him*, and forms like *I believe it to be he*, had not been investigated. Of these, the former is, logically, correct.

Here, the word, *to be*, is, in respect to its power, a noun.

As such, it is in the accusative case after the verb *believe*.

With this accusative infinitive, *it* agrees, as being part of the same complex idea. And *him* does the same.



In English we have two methods of expressing one idea; the method in question, and the method by means of the conjunction *that*.

1. *I believe it to be him.*
2. *I believe that it is he.*

In the first example, *it* is the object; and *it-to-be-him* forms one complex term.

In the second, *he* agrees with *it*; and *it* is the subject of a separate, though connected, proposition.

Of these two forms the Latin language adopts but one, viz. the former,—*credo eum esse*, not *credo quod illud est ille*.

§ 499. *The expression ob differentiam*.—The classical languages, although having but one of the two previous forms, are enabled to effect a variation in the application of it, which, although perhaps illogical, is convenient. When the speaker means himself, the noun that follows *esse*, or *εἶναι*, is nominative,—*φημὶ εἶναι δεσπότης* = *I say that I am the master*: *ait fuisse celerrimus* = *he says that he himself was the swiftest*—but, *φημὶ εἶναι δεσπότην* = *I say that he (some one else) is the master*; and *ait fuisse celerrimum* = *he says that he (some one else) is the swiftest*. This, though not adopted in English, is capable of being adopted,—*He believes it to be he (i. e. the speaker) who invented the machine*; but, *he believes it to be him (that is, another person) who invented it*.

§ 500. When the substantive infinitive, *to be*, is preceded by a passive participle, combined with the verb substantive, the construction is nominative—*it is believed to be he who spoke*, not *it is believed to be him*.—Here there are two propositions:—

1. *It is believed*.—
2. *Who spoke*.

Now, here, *it* is the subject, and, as such, nominative. But it is also the equivalent to *to be he*, which must be nominative as well. *To be he is believed* = *esse-ille creditur*,—or, changing the mode of proof,—

1. *It* is the subject and nominative.
2. *Believed* is part of the predicate; and, consequently, nominative also.



3. *To be he* is a subordinate part of the predicate, in apposition with *believed*—*est creditum, nempe entitas ejus*. Or, *to be he is believed* = *esse-ille est creditum*.

As a general expression for the syntax of copulas and appositional constructions, the current rule, that *copulas and appositional verbs must be followed by the same case by which they are preceded*, stands good.



## CHAPTER XVIII.

## THE IMPERSONAL VERBS.

§ 501. *Meseems*.—Equivalent to *it seems to me*; *mihi videtur*, φαίνεται μοι. The verb *seems* is intransitive; consequently the pronoun *me* has the power of a dative case. The pronoun *it* is not required to accompany the verb.

*Methinks*.—In Anglo-Saxon there are two forms; *þencan* = *to think*, and *þincan* = *to seem*. It is from the latter form that the verb in *methinks* comes. Such being the case, it is intransitive, and consequently the pronoun *me* has the power of a dative case. The pronoun *it* is not required to accompany the verb.

Of this word we have also the past form *methought*.

Methought I saw my late espoused wife  
Brought to me, like Alcestis, from the grave.

MILTON.

*Me listeth*, or *me lists*.—Equivalent to *it pleases me* = *me iuvat*. Anglo-Saxon *lystan* = *to wish, to choose*, also *to please, to delight*; Norse, *lysta*. Unlike the other two, the verb is transitive, so that the pronoun *me* has the power of an accusative case. The pronoun *it* is not required to accompany the verb.

These three are the only true impersonal verbs in the English language. They form a class by themselves, because no pronoun accompanies them, as is the case with the equivalent expressions *it appears, it pleases*, and with all the other verbs in the language.



## CHAPTER XIX.

## ON THE PARTICIPLES.

§ 502. THE present participle, or the participle in *-ing*, must be considered in respect to its relations with the substantive in *-ing*. *Dying-day* is, probably, no more a participle than *morning-walk*. In respect to the syntax of such expressions as the forthcoming, I consider that they are *either* participles or substantives.

1. When substantives, they are in regimen, and govern a genitive case—*What is the meaning of the lady's holding up her train?* Here the word *holding* = *the act of holding*.—*Quid est significatio elevationis pallæ de parte fœminæ?*

2. When participles, they are in apposition or concord, and would, if inflected, appear in the same case with the substantive, or pronoun, preceding them—*What is the meaning of the lady holding up her train?* Here the word *holding* = *in the act of holding*, and answers to the Latin *fœminæ elevantis*.—*Quid est significatio fœminæ elevantis pallam?*

§ 503. The past participle corresponds not with the Greek form τυπτόμενος, but with the form τετυμμένος. *I am beaten* is essentially a combination, expressive not of present but of past time, just like the Latin *sum verberatus*. Its Greek equivalent is not εἰμὶ τυπτόμενος = *I am a man in the act of being beaten*, but εἰμὶ τετυμμένος = *I am a man who has been beaten*. It is past in respect to the action, though present in respect to the state brought about by the action. This essentially past element in the so-called present expression, *I am beaten*, will be again referred to.



## CHAPTER XX.

## ON THE MOODS.

§ 504. THE infinitive mood is a noun. The current rule—that *when two verbs come together the latter is placed in the infinitive mood*—means that one verb can govern another only by converting it into a noun—*I begin to move* = *I begin the act of moving*. Verbs, as verbs, can only come together in the way of apposition—*I irritate, I beat, I talk at him, I call him names, &c.*

The construction, however, of English infinitives is twofold. (1.) Objective. (2.) Gerundial.

When one verb is followed by another without the preposition *to*, the construction must be considered to have grown out of the objective case, or from the form in *-an*.

This is the case with the following words, and, probably, with others :—

I may go,	<i>not</i> I may <i>to</i> go.
I might go,	. I might <i>to</i> go.
I can move,	. I can <i>to</i> move.
I could move,	. I could <i>to</i> move.
I will speak,	. I will <i>to</i> speak.
I would speak,	. I would <i>to</i> speak.
I shall wait,	. I shall <i>to</i> wait.
I should wait,	. I should <i>to</i> wait.
Let me go,	. Let me <i>to</i> go.
He let me go,	. He let me <i>to</i> go.
I do speak,	. I do <i>to</i> speak.
I did speak,	. I did <i>to</i> speak.
I dare go,	. I dare <i>to</i> go.
I durst go,	. I durst <i>to</i> go.



Thou shalt not *see* thy brother's ox or his ass *fall* down by the way.

We *heard* him *say*, I will destroy the temple.

I *feel* the pain *abate*.

He *bid* her *alight*.

I would fain *have* any one *name* to me that tongue that any one can speak as he should do by the rules of grammar.

This, in the present English, is the rarer of the two constructions.

When a verb is followed by another, preceded by the preposition *to*, the construction must be considered to have grown out of the so-called gerund, *i. e.* the form in *-nne*, *i. e.* the dative case—*I begin to move*. This is the case with the great majority of English verbs.

The following examples, from the Old English, of the gerundial construction where we have, at present, the objective, are Mr. Guest's:—

1. Eilrid *myght nought to stand* þam ageyn.

R. Br.

2. Whether feith schall *mowe to save* him?

WYCLIFFE, James ii.

3. My woful child what flight *maist thou to take*?

HIGGINS, *Lady Sabrine*, 4.

4. Never to retourne no more,

Except he *would* his life *to loose* therfore.

HIGGINS, *King Albanaet*, 6.

5. He said he *could not to forsake* my love.

HIGGINS, *Queen Elstride*, 20.

6. The mayster *lette* X men and mo  
*To wende*.

Octavian, 381.

7. And though we owe the fall of Troy requite,  
Yet *let* revenge thereof from gods *to lighte*.

HIGGINS, *King Albanaet*, 16.



8. *I durst, my lord, to wager she is honest.*

*Othello, iv. 2.*

9. Whom, when on ground, she grovelling *saw to roll*,  
She ran in haste, &c.

*F. Q. iv. 7, 32.*

§ 505. Imperatives have three peculiarities. (1.) They can only, in English, be used in the second person: (2.) They take pronouns after, instead of before, them: (3.) They often omit the pronoun altogether.

§ 506. For the syntax of subjunctives, see the chapter on Conjunctions.



## CHAPTER XXI.

## ON THE TENSES.

§ 507. NOTWITHSTANDING its name, the present tense in English, does not express a strictly *present* action. It rather expresses an habitual one. *He speaks well* = *he is a good speaker*. If a man means to say that he is in the act of speaking, he says *I am speaking*.

It has also, especially when combined with a subjunctive mood, a future power—*I beat you* (= *I will beat you*) *if you don't leave off*.

The English præterite is the equivalent, not to the Greek perfect, but the Greek aorist. *I beat* = ἔτυψα, not τέτυφα. The true perfect is expressed, in English, by the auxiliary *have* + the past participle.



## CHAPTER XXII.

## SYNTAX OF THE PERSONS OF VERBS.

§ 508. *The concord of persons.*—A difficulty that occurs frequently in the Latin language is rare in English. In expressions like *ego et ille* followed by a verb, there arises a question as to the person in which that verb should be used. Is it to be in the first person in order to agree with *ego*, or in the *third* in order to agree with *ille*? For the sake of laying down a rule upon these and similar points, the classical grammarians arrange the persons (as they do the genders) according to their *dignity*, making the verb (or adjective if it be a question of gender) agree with the most *worthy*. In respect to persons, the first is more worthy than the second, and the second more worthy than the third. Hence, the Latins said—

*Ego et Balbus sustulimus manus.*

*Tu et Balbus sustulistis manus.*

Now, in English, the plural form is the same for all three persons. Hence we say *I and you are friends, you and I are friends, I and he are friends, &c.*, so that, for the practice of language, the question as to the relative dignity of the three persons is a matter of indifference.

Nevertheless, it *may* occur even in English. Whenever two or more pronouns of different persons, and of the *singular* number, follow each other *disjunctively*, the question of concord arises. *I or you,—you or he,—he or I.* I believe that, in these cases, the rule is as follows:—

1. Whenever the words *either* or *neither* precede the pro-



nouns, the verb is in the third person. *Either you or I is in the wrong; neither you nor I is in the wrong.*

2. Whenever the disjunctive is simple (*i. e.* unaccompanied with the word *either* or *neither*) the verb agrees with the *first* of the two pronouns.

*I or he am in the wrong.*

*He or I is in the wrong.*

*Thou or he art in the wrong.*

*He or thou is in the wrong.*

The reasons for these rules will appear in the chapter on Conjunctions.

Now, provided that they are correct, it is clear that the English language knows nothing about the relative degrees of dignity between these three pronouns; since its habit is to make the verb agree with the one which is placed first—whatever may be the person. I am strongly inclined to believe that the same is the case in Latin; in which case (in the sentence *ego et Balbus sustulimus manus*) *sustulimus* agrees, in person, with *ego*, not because the first person is the worthiest, but because it comes first in the proposition. That the greater supposed worth of the first person may be a reason for putting it first in the proposition is likely enough.



## CHAPTER XXIII.

## ON THE AUXILIARY VERBS.

§ 509. THE auxiliary verbs, in English, play a most important part in the syntax of the language. They may be classified upon a variety of principles. The following, however, are all that need here be applied.

I. *Classification of auxiliaries according to their inflectional or non-inflectional powers.*—Inflectional auxiliaries are those that may either replace or be replaced by an inflection. Thus—*I am struck* = the Latin *ferior*, and the Greek *τύπτομαι*. These auxiliaries are in the same relation to verbs that prepositions are to nouns. The inflectional auxiliaries are,—

1. *Have*; equivalent to an inflection in the way of tense—*I have bitten* = *mo-mordi*.

2. *Shall*; ditto. *I shall call* = *voc-abo*.

3. *Will*; ditto. *I will call* = *voc-abo*.

4. *May*; equivalent to an inflection in the way of mood. *I am come that I may see* = *venio ut vid-eam*.

5. *Be*; equivalent to an inflection in the way of voice. *To be beaten* = *verberari*, *τύπτεσθαι*.

6. *Am, art, is, are*; ditto. Also equivalent to an inflection in the way of tense. *I am moving* = *move-o*.

7. *Was, were*; ditto, ditto. *I was beaten* = *ἐ-τύφθην*. *I was moving* = *move-bam*.

*Do, can, must, and let*, are non-inflectional auxiliaries.

II. *Classification of auxiliaries according to their non-auxiliary significations.*—The power of the word *have* in the combination *I have a horse*, is clear enough. It means possession. The power of the same word in the combination *I have been*, is not so clear; nevertheless, it is a power which has



grown out of the idea of possession. This shows that the power of a verb as an auxiliary may be a modification of its original power; *i. e.* of the power it has in non-auxiliary constructions. Sometimes the difference is very little: the word *let*, in *let us go*, has its natural sense of permission unimpaired. Sometimes it is lost altogether. *Can* and *may* exist only as auxiliaries.

1. Auxiliaries derived from the idea of possession—*have*.

2. Auxiliaries derived from the idea of existence—*be, is, was*.

3. Auxiliary derived from the idea of future destination, dependent upon circumstances external to the agent—*shall*. There are etymological reasons for believing that *shall* is no present tense, but a perfect.

4. Auxiliary derived from the idea of future destination, dependent upon the volition of the agent—*will*. *Shall* is simply predictive; *will* is predictive and promissive as well.

5. Auxiliary derived from the idea of power, dependent upon circumstances external to the agent—*may*.

6. Auxiliary derived from the idea of power, dependent upon circumstances internal to the agent—*can*. *May* is simply permissive; *can* is potential. In respect to the idea of power residing in the agent being the cause which determines a contingent action, *can* is in the same relation to *may* as *will* is to *shall*.

“*May* et *can*, cum eorum præteritis imperfectis, *might* et *could*, potentiam innuunt: cum hoc tamen discrimine: *may* et *might* vel de jure vel saltem de rei possibilitate dicuntur, at *can* et *could* de viribus agentis.”—WALLIS, p. 107.

7. Auxiliary derived from the idea of sufferance—*let*.

8. Auxiliary derived from the idea of necessity—*must*.

“*Must* necessitatem innuit. Debeo, oportet, necesse est urere, *I must burn*. Aliquando sed rarius in præterito dicitur *must* (quasi ex *must'd* seu *must't* contractum). Sic, si de præterito dicatur, *he must* (seu *must't*) *be burnt*, oportebat uri seu necesse habuit ut ureretur.”—WALLIS, p. 107.

9. Auxiliary derived from the idea of action—*do*.

III. *Classification of auxiliary verbs in respect to their mode*



of construction.—Auxiliary verbs combine with others in two ways.

1. *With participles*.—a) With the present or active participle—*I am speaking*: b) With the past, or passive, participle—*I am beaten, I have beaten*.

2. *With infinitives*.—a) With the objective infinitive—*I can speak*: b) With the gerundial infinitive—*I have to speak*.

*Caution*.—Such expressions as *I shall have done*, and *I mean to have done*, &c., are *mixed*, i. e. they give us the combination of the auxiliar and infinitive (*shall have*), followed by that of the auxiliar and participle (*have done*).

IV. *Auxiliary verbs may be classified according to their effect*.—Thus—*have* makes the combination in which it appears equivalent to a tense: *be* to a passive form; *may* to a sign of mood, &c.

This sketch of the different lights under which auxiliary verbs may be viewed, has been written for the sake of illustrating, rather than exhausting, the subject.

§ 510. The following is an exhibition of some of the *times* in which an action may take place, as found in either the English or other languages, expressed by the use of either an inflection or a combination.

*Time considered in one point only*—

1. *Present*.—An action taking place at the time of speaking, and incomplete.—*I am beating, I am being beaten*. Not expressed, in English, by the simple present tense; since *I beat* means *I am in the habit of beating*.

2. *Aorist*.—An action that took place in past time, or previous to the time of speaking, and which has no connection with the time of speaking,—*I struck, I was stricken*. Expressed, in English, by the præterite, in Greek by the aorist. The term aorist, from the Greek ἀ-όριστος = *undefined*, is a convenient name for this sort of time.

3. *Future*.—An action that has neither taken place, nor is taking place at the time of speaking, but which is stated as one which *will* take place.—Expressed, in English, by the combination of *will* or *shall* with an infinitive mood. In Latin and Greek by an inflection. *I shall (or will) speak, λέκ-σω, dica-m.*



None of these expressions imply more than a single action; in other words, they have no relation to any second action occurring simultaneously with them, before them, or after them.—*I am speaking now, I spoke yesterday, I shall speak to-morrow.* Of course, the act of mentioning them is not considered as an action related to them in the sense here meant.

By considering past, present, or future actions not only by themselves, but as related to other past, present, or future actions, we get fresh varieties of expression. Thus, an act may have been going on, when some other act, itself an act of past time, interrupted it. Here the action agrees with a present action, in being incomplete; but it differs from it in having been rendered incomplete by an action that has past. This is exactly the case with the—

4. *Imperfect.*—*I was reading when he entered.* Here we have two acts; the act of *reading* and the act of *entering*. Both are past as regards the time of speaking, but both are present as regards each other. This is expressed, in English, by the past tense of the verb-substantive and the present participle, *I was speaking*; and in Latin and Greek by the imperfect tense, *dicebam*, ἔτυπτον.

5. *Perfect.*—Action past, but connected with the present by its effects or consequences.—*I have written, and here is the letter.* Expressed in English by the auxiliary verb *have*, followed by the *participle passive in the accusative case and neuter gender of the singular number*. The Greek expresses this by the reduplicate perfect: τέ-τυφα = *I have beaten*.

6. *Pluperfect.*—Action past, but connected with a second action, subsequent to it, *which is also past*—*I had written when he came in.*

7. *Future present.*—Action future as regards the time of speaking, present as regards some future time.—*I shall be speaking about this time to-morrow.*

8. *Future præterite.*—Action future as regards the time of speaking, past as regards some future time.—*I shall have spoken by this time to-morrow.*

These are the chief expressions which are simply determined by the relations of actions to each other, and to the time of speaking, either in the English or any other language. But



over and above the simple idea of *time*, there may be others superadded: thus, the phrase, *I do speak*, means, not only that *I am in the habit of speaking*, but that I also *insist* upon it being understood that I am so.

Again, an action that is mentioned as either taking place, or as having taken place at a given time, may take place again and again. Hence the idea of *habit* may arise out of the idea of either present time or aorist time.

*a.* In English, the present form expresses *habit*.

*b.* In Greek the aorist expresses *habit*.

Again, one tense, or one combination, may be used for another. *I was speaking when he enters*.

The results of these facts may now be noticed:

1. *The emphatic present and præterite*.—Expressed by *do* (or *did*), as stated above. A man says *I do* (or *did*) *speak, read, &c.*, when, either directly or by implication, it is asserted or implied that he does not. As a question implies doubt, *do* is used in interrogations.

“*Do et did indicant emphatice tempus præsens, et præteritum imperfectum. Uro, urebam; I burn, I burned: vel (emphatice) I do burn, I did burn.*”—WALLIS, p. 106.

2. *The predictive future*.—*I shall be there to-morrow*. This means simply that the speaker will be present. It gives no clue to the circumstances that will determine his being so.

3. *The promissive future*.—*I will be there to-morrow*.—This means not only that the speaker will be present, but that he *intends* being so. For further observations on *shall* and *will*, see chapter xxiv.

4. That the power of the present tense is, in English, not present, but habitual, has already been twice stated.

§ 511. *The representative expression of past and future time*.—An action may be past; yet, for the sake of bringing it more vividly before the hearers, we may make it present. *He walks* (for *walked*) *up to him, and knocks* (for *knocked*) *him down*. This denotes a single action; and is by no means the natural habitual power of the English present. So, in respect to a future, *I beat you if you don't leave off*, for *I will beat you*. This use of the present tense is sometimes called the *historic*



use of the present tense. I find it more convenient to call it the representative use : inasmuch as it is used more after the principles of painting than of history ; the former of which, necessarily, *represents* things as present, the latter, more naturally, describes them as *past*.

The use of the representative present to express simple actions is unequivocally correct. To the expression, however, of complex actions it gives an illogical character,—*As I was doing this he enters* (for *entered*). Nevertheless, such a use of the present is a fact in language, and we must take it as it occurs.

§ 512. The present tense can be used instead of the future ; and that on the principle of representation. Can a future be used for a present ? No.

The present tense can be used instead of the aorist ; and that on the principle of representation. Can a past tense, or combination, be used for a present ?

In respect to the perfect tense there is no doubt. The answer is in the affirmative. For all purposes of syntax a perfect tense, or a combination equivalent to one, is a present tense. Contrast the expression, *I come that I may see* ; with the expression, *I came that I might see* ; *i. e.* the present construction with the aorist. Then, bring in the perfect construction, *I have come*. It differs with the aorist, and agrees with the present. *I have come that I may see*. The reason for this is clear. There is not only a present element in all perfects, but for the purposes of syntax, the present element predominates. Hence expressions like *I shall go*, need give us no trouble ; even though *shall* be considered as a perfect tense. Suppose the root, *sk-ll* to mean *to be destined* (or *fated*). Provided we consider the effects of the action to be continued up to the time of speaking, we may say *I have been destined to go*, just as well as we can say *I am destined to go*.

The use of the aorist as a present (except so far as both the tenses agree in their power of expressing *habitual* actions) is a more difficult investigation. It bears upon such expressions as *I ought to go*, &c., and will be taken up in the Syntax.

§ 513. Certain adverbs, *i. e.* those of time, require certain tenses. *I am then, I was now, I was hereafter*, &c., are con-



tradictory expressions. They are not so much bad grammar as impossible nonsense. Nevertheless, we have in Latin such expressions as

“ *Ut sumus in ponto ter frigore constitit Ister.*”

Here the connection of the present and perfect ideas explains the apparent contradiction. The present state may be the result of a previous one; so that a præterite element may be involved in a present expression. *Ut sumus = since I have been where I am.*

It is hardly necessary to remark that such expressions as *since I am here* (where *since = inasmuch as*) do not come under this class.

§ 514. Two fresh varieties in the use of tenses and auxiliary verbs may be arrived at by considering the following ideas, which may be superadded to that of simple time.

1. *Continuance in case of future actions.*—A future action may not only take place, but continue: thus, a man may, on a given day, not only be called by a particular name, but may *keep* that name. When Hesiod says that, notwithstanding certain changes which shall have taken place, good shall *continue* to be mixed with bad, he does not say, ἐσθλὰ μιχθήσεται κακοῖσιν, but,

Ἄλλ' ἔμπης καὶ τοῖσι μεμίζετ' ἐσθλὰ κακοῖσιν.

*Opera et Dies.*

Again,—

Ἐπειθ' ὁ πολίτης ἐντεθεὶς ἐν καταλόγῳ  
οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται,  
Ἄλλ' ὅσπερ ἦν τὸ πρῶτον ἐγγεγράφεται.

ARISTOPH. *Equites*, 1366.

Here μετεγγραφήσεται means *change from one class to another*, ἐγγεγράφεται *continuance in the same*.—See Mathiæ, ii. § 498.

Upon the lines—

Ὅθεν πρὸς ἀνδρῶν ὑστέρων κεκλήσεται  
Δούρειος ἵππος.

*Troades*, 13, 14.

Seidler remarks that κληθήσεται, *est nomen accipiet*; κεκλήσεται, *nomen geret*.



Now it is quite true that this Greek tense, the so-called *paulo-post-futurum*, “bears the same relation to the other futures as, among the tenses of past time, the perfectum does to the aorist.”—(Mathiæ.) And it is also true that it by no means answers to the English *shall have been*. Yet the logical elements of both are the same. In the English expression, the *past* power of the perfect predominates, in the Greek its *present* power.

2. *Habit in the case of past actions.*—*I had dined when I rode out.* This may apply to a particular dinner, followed by a particular ride. But it may also mean that when the speaker *had dined, according to habit, he rode out according to habit also.* This gives us a variety of pluperfect; which is, in the French language, represented by separate combination—*j'avais diné, j'eus diné.*

§ 515. It is necessary to remember that the connection between the present and the past time, which is involved in the idea of a perfect tense (τέτυφα), or perfect combination (*I have beaten*), is of several sorts.

It may consist in the *present proof* of the *past fact*,—*I have written, and here is the evidence.*

It may consist in the *present effects* of the *past fact*,—*I have written, and here is the answer.*

Without either enumerating or classifying these different kinds of connection, it is necessary to indicate two sorts of *inference* to which they may give origin.

1. *The inference of continuance.*—When a person says, *I have learned my lesson*, we presume that he can say it, *i. e.* that *he has a present knowledge of it.* Upon this principle κέκτημαι = *I have earned* = *I possess.* The past action is assumed to be continued in its effects.

2. *The inference of contrast.*—When a person says, *I have been young*, we presume that he is so no longer. The action is past, but it is continued up to the time of speaking by the contrast which it supplies. Upon this principle, *fuit Ilium* means *Ilium is no more.*

In speaking, this difference can be expressed by a difference of accent. *I have learned my lesson*, implies that *I don't mean to learn it again.* *I have learned my lesson*, implies that *I can say it.*



§ 516. The construction of the auxiliary, *may*, will be considered in the chapter on Conjunctions ; that of *can*, *must*, and *let*, offer nothing remarkable. The combination of the auxiliary *have*, with the past participle, requires notice. It is, here, advisable to make the following classifications :—

1. The combination with the participle of a *transitive verb*.—*I have ridden the horse ; thou hast broken the sword ; he has smitten the enemy.*

2. The combination with the participle of an *intransitive verb*,—*I have waited ; thou hast hungered ; he has slept.*

3. The combination with the participle of the verb-substantive,—*I have been ; thou hast been ; he has been.*

It is by examples of the first of these three divisions that the true construction is to be shown.

For an object of any sort to be in the possession of a person, it must previously have existed. If I possess a horse, that horse must have had a previous existence.

Hence, in all expressions like *I have ridden a horse*, there are two ideas,—a past idea in the participle, and a present idea in the word denoting possession.

For an object of any sort, affected in a particular manner, to be in the possession of a person, it must previously have been affected in the manner required. If I possess a horse that has been ridden, the riding must have taken place before I mention the fact of the ridden horse being in my possession ; inasmuch as I speak of it as a thing already done,—the participle, *ridden*, being in the past tense.

*I have ridden a horse = I have a horse ridden = I have a horse as a ridden horse*, or (changing the gender and dealing with the word *horse* as a thing) *= I have a horse as a ridden thing.*

In this case the syntax is of the usual sort. (1.) *Have = own = habeo = teneo* ; (2.) *horse* is the accusative case *= equum* ; (3.) *ridden* is a past participle agreeing either with *horse*, or *with a word in apposition with it understood.*

Mark the words in italics. The word *ridden* does not agree with *horse*, since it is of the neuter gender. Neither if we said *I have ridden the horses*, would it agree with *horses* ;. since it is of the singular number.



The true construction is arrived at by supplying the word *thing*. *I have a horse as a ridden thing* = *habeo equum equitatum* (neuter). Here the construction is the same as *triste lupus stabulis*.

*I have horses as a ridden thing* = *habeo equos equitatum* (singular, neuter). Here the construction is—

“Triste . . . . maturis frugibus imbres,  
Arboribus venti, nobis Amaryllides iræ.”

or in Greek—

Δεινὸν γυναιξὶν αἱ δὲ ὠδίνων γοναί.

The classical writers supply instances of this use of *have*. *Compertum habeo, milites, verba viris virtutem non addere* = *I have discovered* = *I am in possession of the discovery*. *Quæ cum ita sint, satis de Cæsare hoc dictum habeo*.

2. The combination of *have* with an intransitive verb is irreducible to the idea of possession: indeed, it is illogical. In *I have waited*, we cannot make the idea expressed by the word *waited* the object of the verb *have* or *possess*. The expression has become a part of language by means of the extension of a false analogy. It is an instance of an illegitimate imitation.

3. The combination of *have* with *been* is more illogical still, and is a stronger instance of the influence of an illegitimate imitation. In German and Italian, where even *intransitive* verbs are combined with the equivalents to the English *have* (*haben* and *avere*), the verb-substantive is not so combined. On the contrary, the combinations are, in—

Italian	.	.	io sono stato	=	I am been,
German	.	.	ich bin gewesen	=	Ditto,

which is logical.

§ 517. *I am to speak*.—Two facts explain this idiom.

1. The idea of direction *towards* an object conveyed by the sign *to*.

2. The connection between the ideas of necessity, obligation, and intention, with that of *something to be done*, or *something towards which* some action has a tendency.

The A. S. form *to spreccanne*, called a gerund, is really a dative case of an infinitive mood.



*I am to blame* = *I am to be blamed*, is one degree more complex. It is clear, however, that *an object to be blamed* = *an object for some one to blame*.

In A. S., *he is to lufigenne* equalled not *he is to love*, but *he is to be loved*.

To say, as good writers have done, that *blame* and *love*, in such expressions as these, are substantives, is right or wrong according to the kind of substantive intended. They are *not* such substantives as *culpa* and *amor*. They *are* such substantives as *culpare* and *ad culpandum*.

§ 518. *Syntax of the Verb-Substantive in the present tense with the past participle passive*.—In propositions like *I am moved*, *he is beaten*, *we are struck*, *it is given*, the verb-substantive is joined to the participle passive; and so there arise phrases which have the power of a verb in the passive voice. It is well known that in some languages these ideas are expressed, not by the combination of the verb substantive and participle, but by a single word: *e. g.* in Latin, *moveor* = *I am moved*; *percutimur* = *we are struck*; *datur* = *it is given*. In the circumstance that the phrases above have the power of passive forms, there is nothing peculiar. Beyond this there is, however, a peculiarity. The participles *moved*, *beaten*, *struck*, *given*, are participles not of a present, but of a *past* tense; and hence the proper meaning of the phrases given above (and of all others like them) should be very different from what it really is. *I am moved*, should mean, not *I am in the act of being moved*, but *I am a person who has been moved*;—*he is beaten*, should mean, not *he is a person who is in the act of suffering a beating*, but *one who has suffered a beating*; in other words, the sense of the combination should be *past*, and not *present*. By a comparison between the English and Latin languages in respect to this combination of the verb-substantive and participle, this anomaly on the part of the English becomes very apparent. The Latin word *motus* is exactly equivalent to the English word *moved*. Each is a participle of the passive voice, and of the past tense. Besides this, *sum* in Latin equals *I am* in English. Now, the Latin phrase *motus sum* is equivalent, not to the English combination *I am moved*,



but to the combination *I have been moved*, *i. e.* it has a past and not a present sense. In Greek the difference is plainer still, because in Greek there are two participles passive, one for the present, and another for the past tense; *e. g.* τυπτόμενος εἰμι (*typtomenos eimi*) = *I am one in the act of undergoing a beating*; τετυμμένος εἰμι = *I am one who has undergone a beating*. The reason for this confusion in English, lies in the absence of a passive form for the present. In Mæso-Gothic there existed the forms *slahada* = *he, (she or it) is beaten* (*percutitur*, τύπεται), and *slahanda* = *they are beaten* (*percutiuntur*, τύπτονται) (*typtontai*). These were true passive forms. In like manner there occurred *gibada* = *he (she or it) is given* (*datur*), &c. Now, as long as there was a proper form for the present, like those in Mæso-Gothic, the combination of the present tense of the verb-substantive with the participle past passive had the same sense as in Latin and Greek; that is, it indicated past time: *e. g.* *ga-bundan-s im* = *I have been bound* (not *I am bound*), *gibans ist* = *he (she or it) has been given* (not *is given*), &c. When the passive form, however, was lost, the combination took the sense of a present tense.

The extent to which this difference has engendered, in the various languages of the Gothic stock, a variety of expedients, may be seen from the following tables taken from the *D. G.* iv. 19.

The equivalents to the Latin *datur* are in—

Mæso-Gothic	.	.	.	.	gib-ada.
Old High-German	.	.	.	.	ist kep-an.
„	„	.	.	.	wirdit kep-an.
„	„	of Notker	.	.	wirt keb-en.
Middle High-German	.	.	.	.	wirt geb-en.
New High-German	.	.	.	.	wird ge-geb-en.
Old Saxon	.	.	.	.	is gebh-an.
„	.	.	.	.	wirtheth gebh-an.
Middle Dutch	.	.	.	.	es ge-ghev-en.
„	„	.	.	.	bleft ge-ghev-en.
New Dutch	.	.	.	.	wordt ge-gev-en.
Old Frisian	.	.	.	.	werth e-jev-en.
Anglo-Saxon	.	.	.	.	weordeð gif-en.
English	.	.	.	.	is giv-en.



Old Norse	.	.	.	.	er gef-inn.
Swedish	.	.	.	.	gifv-es.
Danish	.	.	.	.	bliver giv-en.
"	.	.	.	.	vorder giv-en.

To the Latin *datus est* the equivalents are in—

Mæso-Gothic	.	.	.	.	ist gib-ans.
"	.	.	.	.	vas gib-ans.
"	.	.	.	.	varth gib-ans.
Old High-German	.	.	.	.	was kep-an.
"	"	.	.	.	warth kep-an.
"	"	of	Notker	.	ist kep-an.
Middle High-German	.	.	.	.	ist geb-an.
New High-German	.	.	.	.	*ist ge-geb-en worden.
Old Saxon	.	.	.	.	was gebhan.
"	.	.	.	.	warth gebh-an.
Middle Dutch	.	.	.	.	waert ghe-gev-en.
"	"	.	.	.	blef ghe-gev-en.
New Dutch	.	.	.	.	*es ghe-gev-en worden.
Old Frisian	.	.	.	.	is ejeven.
Anglo-Saxon	.	.	.	.	is gif-en.
English	.	.	.	.	has been giv-en.
Old Norse	.	.	.	.	hefr verit gef-inn.
Swedish	.	.	.	.	har varit gifv-en.
Danish	.	.	.	.	har varet giv-en.

*D. G. iv. 19.*

§ 519. *Ought, would, &c., used as presents.*—These words are not in the predicament of *shall*.

They are *present* in power, and *past* in form. So is *shall*.

But they are not, like *shall*, perfect forms; *i. e.* they have no natural present element in them.

They are *aorist* præterites. Nevertheless, they have a present sense.

So had their equivalents in Greek: ἐχρῆν = χρῆ; ἔδει = δεῖ; προσῆκεν = προσήκει.

In Latin, too, *would* was often not represented by either *volo* or *volebam*, but by *velim*.

I believe that the *usus ethicus* is at the bottom of this construction.

* *Is become given, or is given become.*



The assertion of *duty* or *obligation* is one of those assertions of which men like to soften the expression: *should*, *ought*.

So is the expression of *power*, as denoted by *may* or *can*—*might*, *could*.

Very often when we say *you should* (or *ought to*) *do this*, we leave to be added by implication—but *you do not*.

Very often when we say *I could* (or *might*) *do this*, we leave to be added by implication—but *I do not exert my power*.

Now, what is left undone by the *present* element in this assertion, viz. the duty to do it, or the power of doing it, constitutes a past element in it; since the power (or duty) is, in relation to the performance, a cause—insufficient, indeed, but still antecedent. This hypothesis is suggested, rather than asserted.

By substituting the words *I am bound*, for *I ought*, we may see the expedients to which this present use of the præterite forces us.

*I am bound to do this now* = *I owe to do this now*. However, we do not say *owe*, but *ought*.

Hence, when we wish to say *I was bound to do this* two years ago, we cannot say *I ought* (*owed*) *to do this*, &c., since *ought* is already used in a present sense.

We therefore say, instead, *I ought to have done this* two years ago; which has a similar, but by no means an identical meaning.

*I was bound to pay two years ago*, means *two years ago I was under an obligation to make a payment, either then or at some future time*.

*I was bound to have paid*, &c., means *I was under an obligation to have made a payment*.

If we use the word *ought*, this difference cannot be expressed.

Common people sometimes say, *you had not ought to do so and so*; and they have a reason for saying it.

The Latin language is more logical. It says not *debet factum fuisse*, but *debit fieri*.



## CHAPTER XXIV.

## SHALL AND WILL.

§ 520. THE niceties connected with the use of these two words are well known. They are sufficiently numerous and complicated to demand a special notice.

1. The first point to bear in mind is the fact, that although such phrases as *I shall speak*, and *I will speak*, are called *future tenses*, they are, in reality, no such thing. They are combinations of a present tense and an infinitive mood—*speak* being the infinitive mood, and *shall* and *will* the present tenses of *should* and *would*. The act that is to be done is *future*. The state of things on the part of the person who is to do it is *present*.

2. The next point is one of less importance in the way of Syntax, than it has been in the way of Etymology; being also, a point which has already been elucidated. It is the difference between the two words *will* and *shall* as present tenses. The former is a present tense, absolutely and completely, having always been one. The latter was originally a perfect, and is what we have called a præterite-present, or (changing the prefix) a perfect-present.

For the chief purposes, however, of the present chapter (*i. e.* for the chief purposes of Syntax), they are both equally present. Nevertheless, the original difference requires remembering.

3. The construction of the two words in their relations to the infinitive which follows them is the same, being also the same as those of the words *can*, *may*, *must*, and a few others. They are never found except in connection with other verbs. Hence, whilst we say—



I <i>can</i> do this	We <i>can</i> do this.
Thou <i>mayest</i> do this	Ye <i>may</i> do this.
He <i>must</i> do this	They <i>must</i> do this.
He <i>shall</i> do this	They <i>shall</i> do this.
She <i>will</i> do this	They <i>will</i> do this.

we cannot say—

I begin to <i>can</i>	They begin to <i>can</i> .
Thou beginnest to <i>may</i>	Ye begin to <i>may</i> .
He begins to <i>must</i>	They begin to <i>must</i> .
He begins to <i>shall</i>	They begin to <i>shall</i> .
She begins to <i>will</i> *	They begin to <i>will</i> .

nor yet—

I am <i>canning</i>	Thou art <i>maying</i> .
He is <i>musting</i>	We are <i>shalling</i> .
He is <i>willing</i> .*	

4. This creates difficulties when we come to the important investigation of their meaning as separate and independent words.

§ 521. The difficulties, however, are fewer with *will* than they are with *shall*.

*a. Will.*—Two facts help us here. We have the same combination of sounds in the word *will* = *volition*. We may say, indeed, that we have the same word; the same word used both as a substantive and as a verb.—*He has so strong a will that whatsoever he wills he will do.*

The classical languages give us the roots *vol* (in *vol-o*) and *βουλ* (*búl*) in *βούλ-ομαι* (*búlomai*). Hence, whatever may be the case with *shall*, its fellow-word *will* denotes not only the fact that something is predicted to take place, but that the cause by which it will be brought about is an act of *volition on the part of the agent who effects it*; such an agent being itself the originator of the action rather than the mere instrument through which certain external influences operate.

*b. Shall.*—Our aids here are inconsiderable. All that either comparative philology, or the search for collateral meanings leads to, *as a certainty*, is an approximate reconstruction of the original form. And here, without going beyond the pale of

* Not, at least, in the senses we say, *He will be burnt*.



the German family of languages, we learn that the older form was *skal*—the present *h* representing, and having grown out of an original *k*. That the vowel of the original present was *i* is not so certain. Probably, however, it was so.

Let us deal with the word as if this were certain; the primitive form being *skil*-. Now—

Let its opposition, or contrast, to *will* lead us towards an inkling of its meaning. If *will* mean agency determined by the *volition* of the agent, *skil* may mean agency determined by causes acting from without upon and through the *agent*; the agent who may more properly be considered as an *instrument*.

Let us say that *will* means *having the intention to do so and so*, whilst *shall* means *being in the condition to do so and so*.

Can we go further? I think we can. The only *certainty* that comparative philology gives us in the case of *shall* is the consonant *k* as the second letter of the root (*skal* for *shall*).

But it is highly probable that the substantive *skill* is as truly a derivative from the same root as *shall*, as *will* = *volo*, is the same word as *will* in *I will speak* = *loquar*.

Now, such expressions as the *condition to do so and so*, and the *bias to do so and so*, are by no means widely separated in meaning, inasmuch as the term *bias* implies external influence rather than internal resolve. These bring us to the participle *determined*, a word which, at first, suggests ideas akin to *will* rather than to *shall*. At first, I say it does this, because when we use such a phrase as *a determined fellow*, we raise the idea of a man of a strong *will*—of a wilful man who will have his own way, or, at least, of a man not easily diverted from his purpose by external accidents. On the other hand, however, the connection between *bias* and *determination* is close. Often as we use the word *determined* to express the moral quality of *strong-willed*, we fully as often use it to denote the effect of external agencies. We do this (for instance) when we talk of the conduct of a weak man being *determined by circumstances*.

The ideas of *determination* and *decision* are visibly allied to each other. A *decided* man is (in the first instance) one whom



events have brought to a *decision*, just as a *determined* man is one whom events have brought to a *determination*. To *keep* in this state shows firmness of character, and hence the ordinary power of the word—

*Decide, distinguish, differ.*—I submit that the sequence of ideas here is transparently clear.

Now *sk-l* = *differ, distinguish, separate*. It is the Norse word *skilja* so translated. It is also the English word in the phrase *what skills it?* = *what difference does it make?*

Let *shall* be called the *predictive*, whilst *will* is the *promissive*, future.

The former simply states that a thing which has not yet happened, will happen hereafter; the forces that are to bring it about being indefinite.

The latter states not only that a thing which has not yet happened will happen hereafter, but also implies a certain amount of definitude in respect to the forces which will effect it. They are, by no means, forces brought from the whole universe of possibilities indefinitely, but forces of a specific character. They are engendered in the moral constitution (real or supposed) of the agent—real, when the agent is an actual rational being, supposed, when, without being actually rational, it has a certain amount of rationality attributed to it, in the way of personification on the part of the speaker, either conscious or unconscious.

This is what the two words denote. *Prediction* is the *genus*, *promise* the *species*. All future things may be predicted; a portion of them only can be promised.

*Promise* implies a *promiser*, and a *promise* is a *prediction* fulfilling its own accomplishment. *Will* (*volition*) is an element in all such ideas.

I do not say that these two words are the best that can be applied. I only add that they are words already used; and that by Wallis, as will soon be seen.

Such are the preliminaries. What is their application?

The ordinary rule of the language of South (though not of North) Britain, the ordinary rule of the English (though not of the Scotch) is as follows:—



When simple prediction is intended, the predictive *shall* is used in the first person only, the auxiliary of the two other persons being the promissive *will*. Thus—

If three persons are in a house, and the house is on fire, although the conditions under which all the three are likely to be burnt are the same, the manner of expressing them is different. A, for instance, says of himself—

I *shall* be burnt.

But of B and C, he says—

You *will* be burnt, and  
He *will* be burnt.

He also says of B and C collectively—

They *will* be burnt.

Meanwhile—

A and B say of themselves—

We *shall* be burnt.

This is the way that A and B speak when the burning depends upon causes external to themselves. To say the least of such a mode of expression as this, it is an inconsistent one.

But the inconsistency does not stop here, as we may see by an examination of the promissive forms of parlance, where the process is reversed.

If one out of three persons, choosing, for himself and fellows, between the stake and some other alternative, prefer to be burnt, the locution varies. A, for instance, says of himself—

I *will* be burnt.

But of B and C he says—

You *shall* be burnt, and  
He *shall* be burnt.

He also says of B and C collectively—

They *shall* be burnt, or else  
Ye *shall* be burnt.

Changing the expression—*shall* is predictive, and *will* is



promissive in the first person only; whereas, in the second and third, *will* is predictive, and *shall* promissive.

In the words of Wallis—"In primis personis *shall* simpliciter *prædicentis* est; *will*, quasi *promittentis* aut minantis.

"In secundis et tertiis personis, *shall promittentis* est aut minantis: *will* simpliciter *prædicentis*.

"Uram = <i>I shall burn.</i>	Uremus = <i>We shall burn.</i>
Ures = <i>Thou wilt burn.</i>	Uretis = <i>Ye will burn.</i>
Uret = <i>He will burn.</i>	Urent = <i>They will burn.</i>

nempe, hoc futurum *prædico*.

" <i>I will burn.</i>	<i>We will burn.</i>
<i>Thou shalt burn.</i>	<i>Ye shall burn.</i>
<i>He shall burn.</i>	<i>They shall burn.</i>

nempe, hoc futurum *spondeo*, vel faxo ut sit."

Again—"would et should illud indicant quod erat vel esset futurum: cum hoc tantum discrimine: *would* voluntatem innuit, seu agentis propensionem: *should* simpliciter *futuritionem*."—WALLIS, p. 107.

Two extracts are now submitted to the reader, in the hope that they will lead him towards an approximate solution of these difficult complications—the first from a philologue, the second from a logician and mathematician.

The first is from Archdeacon Hare, who explains the locutions by a *usus ethicus*:—"There is an awful, irrepressible, and almost instinctive consciousness of the uncertainty of the future, and of our own powerlessness over it, which, in all cultivated languages, has silently and imperceptibly modified the modes of expression with regard to it: and from a double kind of *litotes*, the one belonging to human nature generally, the other imposed by good-breeding on the individual, and urging him to veil the manifestations of his will, we are induced to frame all sorts of shifts for the sake of speaking with becoming modesty. This is the only way of accounting for the singular mixture of the two verbs *shall* and *will*, by which, as we have no auxiliary answering to the German *werden*, we express the future tense. Our future, or at least



what answers to it, is, *I shall, thou wilt, he will*. When speaking in the first person, we speak submissively: when speaking to or of another, we speak courteously. In our older writers—for instance, in our translation of the Bible—*shall* is applied to all three persons: we had not then reached that stage of politeness which shrinks from the appearance even of speaking compulsorily of another. On the other hand, the Scotch use *will* in the first person; that is, as a nation, they have not acquired that particular shade of good-breeding which shrinks from thrusting itself forward.”

The second is from Professor De Morgan, writing with Archdeacon Hare’s doctrine under his special consideration:—“The matter to be explained is the synonymous character of *will* in the first person with *shall* in the second and third; and of *shall* in the first person with *will* in the second and third: *shall* (1) and *will* (2, 3) are called *predictive*; *shall* (2, 3) and *will* (1) *promissive*. The suggestion now proposed will require four distinctive names.

“Archdeacon Hare’s *usus ethicus* is taken from the brighter side of human nature:—‘When speaking in the first person we speak submissively; when speaking to or of another, we speak courteously.’ This explains *I shall, thou wilt*; but I cannot think it explains *I will, thou shalt*. It often happens that *you will*, with a persuasive tone, is used courteously for something next to, if not quite, *you shall*. The present explanation is taken from the darker side; and it is to be feared that the *à priori* probabilities are in its favour.

“In introducing the common mode of stating the future tenses, grammar has proceeded as if she were more than a formal science. She has no more business to collect together *I shall, thou wilt, he will*, than to do the same with *I rule, thou art ruled, he is ruled*.

“It seems to be the natural disposition of man to think of his own volition in two of the following categories, and of another man’s in the other two:

“Compelling, non-compelling; restrained, non-restrained.

“The *ego*, with reference to the *non-ego*, is apt, thinking of himself, to propound the alternative, ‘Shall I compel, or shall



I leave him to do as he likes?' so that, thinking of the other, the alternative is, 'shall he be restrained, or shall he be left to his own will?' Accordingly, the express introduction of his own will is likely to have reference to compulsion, in case of opposition: the express introduction of the will of another, is likely to mean no more than the gracious permission of the *ego* to let *non-ego* do as he likes. Correlatively, the suppression of reference to his own will, and the adoption of a simply predictive form on the part of the *ego*, is likely to be the mode with which, when the person is changed, he will associate the idea of another having his own way; while the suppression of reference to the will of the *non-ego* is likely to infer restraint produced by the predominant will of the *ego*.

"Occasionally, the will of the *non-ego* is referred to as under restraint in modern times. To *I will not*, the answer is sometimes *you shall*, meaning, in spite of the will—sometimes *you will*, meaning that the *will* will be changed by fear or sense of the inutility of resistance."

Adopting the limitation suggested in respect to the functions of the grammarian, I would remark that the words *ego*, and *non-ego*, do not exactly denote the *will of the speaker*, and the *will of some one else*, inasmuch as in many of the locutions there is no notion of *will* at all. *Ego* rather means *action arising from an internal impulse*, whilst *non-ego* implies *action arising from circumstances external to the agent*. With *ego* the *willer* is the *primum mobile*, with *non-ego* the actor is *an instrument rather than an original and spontaneous agent*.

According, then, as one of these two ideas predominate, the use of *will* or *shall* is determined. In subordinating the *will* to the *shall* the *usus ethicus* has an influence. When the agency of external influences is subordinated to the *will* of the actor, the converse takes place, and the speaker expresses himself according to his feeling of power over them. This may be called the *usus potentialis*.

Between these two there is a debatable ground, of which it is likely enough that the Scotch and early English writers may have apportioned a full share in the way of potentiality, the later English authors inclining to the *usus ethicus*.

How far this is done on either side I cannot say. I doubt



whether the current rule is so absolute as it is said to be. The very extreme instance of "I *will* be drowned, no one *shall* pull me out," may or may not be a real one. At any rate it is generally given to an Irishman. How a Scotchman would analyse certain expressions I cannot say. I can only say that Englishmen sometimes speak and write *more Scotico*. Of this I can give an instance out of my own writings. If the reader will turn to the 310th page of my first volume (lines 20 and 21) he will find the following sentence:—"An extract from Mr. Hallam shall close the present section and introduce the next."

This is from the pen of an Englishman, of Lincolnshire, South Bucks, and Cambridge, who, at the date of the extract, had never been north of the Humber, not, at least, in Great Britain. As such, we must take it as we find it—as a sample of English. It was written unconsciously and *currente calamo*. It expressed the state of mind in which he was in. I have seen it, however, quoted as an instance of bad English. Coming as it did from a professor of the English language, it was a well-chosen example, *if a true one*. But the more I have looked at the context the more satisfied I am that it is an accurate expression. All that it violates is a rule ill-drawn up. Had the sentence been the first in the work, the first in the chapter, or the first on the subject, *will* would have been the proper word. It would denote what I, as the *primum mobile*, meant to do. But it refers to what precedes rather than to what follows. By these *pre*-cedents it is (so to say) conditioned. It formed a part of an argument, to which argument I, the writer, was so far bound as to be an instrument rather than an originator. I was not R. G. Latham doing as I thought fit with my own, but the servant of my premises. The more I analyse the text and context the more I am satisfied this is the case. At any rate I am an Englishman, writing English.

I will now (here I say *will* because the forthcoming remarks are additions to my previous argument rather than necessary parts of it, and I am comparatively free to either insert or omit them) make another extract from a professor (and, I may add, a master) of the English language. But he is a North Briton, Mr. Masson. He writes, "I could count up and name at this moment, some four or five men to whose personal



influence, experienced as a student, I owe more than to any books, and of whom, while life lasts, I will always think with gratitude."* Assuredly, an Englishman would have written "*shall* always think." Why would he? Not because he wrote more correctly, but because he expressed a different idea. Mr. Masson speaks direct from the feelings engendered by the kindness and services of the former teachers. He speaks from his own mind, so that he not only gives us their action on himself but his own reaction on them. He might, however, have done differently. He might have spoken from the simple action of them, keeping the reaction of his own mind in the background. An English writer would have done so, and have said *shall* accordingly. The grammar of both is good—for grammar only tells us how to express our thoughts in language. It does not tell us what to think. Now the Englishman and Scotchman in the matter of *shall* and *will* think differently. Why they do so is another matter. The Englishman subordinates himself to the circumstances that determine his actions. The Scotchman subordinates the circumstances to himself. The one carries the line of causality through his own mind before he takes it up. The other takes it up before his mind has re-acted on it.

Without asking whether *will* or *shall* be the better reading in the following extract, let us ask what each means.

Pity, kind gentlefolks, friends of humanity!

Keen blows the wind and the night's coming on,  
Give me some food for my mother and charity;

Give me some food and then I  $\left\{ \begin{array}{l} \text{will} \\ \text{shall} \end{array} \right\}$  be gone.

Here—

*Will be gone* means *I will trouble you no more.*

*Shall be gone* means *You will get rid of me.*

* Lecture delivered at University College, London.—October, 1854.



## CHAPTER XXV.

## THE SYNTAX OF ADVERBS.

§ 522. THE syntax of the adverb is comparatively simple.

Adverbs have no concord.

Neither have they any government. They *seem*, indeed, to have it, when they are in the comparative or superlative degree; but it is merely apparent. In *this is better than that*, the word *that* is governed neither by *better* nor by *than*. It is not governed at all. It is a nominative case; the subject of a separate proposition. *This is better (i. e. more good) than that is good*. Even if we admit such an expression as *he is stronger than me* to be good English, there is no adverbial government. *Than*, if it govern *me* at all, governs it as a preposition.

The position of an adverb is, in respect to matters of syntax, pre-eminently parenthetic; *i. e.* it may be omitted without injuring the construction. *He is fighting—now; he was fighting—then; he fights—bravely; I am—almost—tired, &c.*

By referring to the chapter on the Adverbs, we shall find that the neuter adjective is frequently converted into an adverb by deflection. As any neuter adjective may be so deflected, we may justify such expressions as *full* (for *fully*) *as conspicuous*, and *peculiar* (for *peculiarly*) *bad grace, &c.* We are not, however, bound to imitate everything that we can justify.

§ 523. The termination *-ly* was originally adjectival. At present it is a derivational syllable by which we can convert an adjective into an adverb: *brave, brave-ly*. When, however, the adjective ends in *-ly* already, the formation is awkward. *I eat my daily bread* is unexceptionable English; *I eat my*



*bread daily* is exceptionable. One of two things must here take place: the two syllables *-ly* are packed into one (the full expression being *dai-li-ly*) or else the construction is that of a neuter adjective deflected.

Adverbs are convertible. *The then men* = οἱ νῦν βρότοι, &c.

§ 524. *From whence, from thence*.—This is an expression which, if it have not taken root in our language, is likely to do so. It is an instance of excess of expression in the way of syntax; inasmuch as the *-ce* denotes direction *from* a place, and the preposition does the same. It is not so important to determine what this construction is, as to suggest what it is *not*. It is *not* an instance of an adverb governed by a preposition. If the two words be dealt with as logically separate, *whence* (or *thence*) must be a noun = *which place* (or *that place*); just as *from then till now* = *from that time to this*. But if the two words be dealt with as one, the preposition *from* has lost its natural power, and become the element of an adverb.

This latter view is the better; in which case the construction gives us an improper compound.



## CHAPTER XXVI.

## ON PREPOSITIONS.

§ 525. ALL prepositions govern an oblique case. If a word cease to do this, it ceases to be a preposition. In the first of the two following sentences the word *up* is a preposition, in the second an adverb.

1. *I climbed up the tree.*
2. *I climbed up.*

All prepositions in English precede the noun which they govern. *I climbed up the tree*, never *I climbed the tree up*. This is a matter not of government, but of collocation. It is the case in most languages; and, from the frequency of its occurrence, the term *pre-position* (or *prefix*) has originated. Nevertheless, it is by no means a philological necessity. In many languages the prepositions are *post-positive*, following their noun.

No preposition, in the present English, governs a genitive case. This remark is made, because expressions like the *part of the body* = *pars corporis*,—*a piece of the bread* = *portio panis*, make it appear as if the preposition *of* did so. The true expression is, that the preposition *of*, followed by an objective case, is equivalent, in many instances, to the genitive case of the classical languages.

The writer, however, of a paper on English præterites and genitives, in the “Philological Museum” (vol. ii. p. 261) objects to the current doctrine concerning such constructions as, *this is a picture of the king’s*. Instead of considering the sentence elliptic, and equivalent to *this is a picture of the king’s pictures*, he confesses that he feels “some doubt whether this phrase is



indeed to be regarded as elliptical, that is, whether the phrase in room of which it is said to stand, was ever actually in use. It has sometimes struck me," he continues, "that this may be a relict of the old practice of using the genitive after nouns as well as before them, only with the insertion of the preposition *of*. One of the passages quoted above from 'Arnold's Chronicle,' supplies an instance of a genitive so situated; and one cannot help thinking that it was the notion that *of* governed the genitive, that led the old translators of Virgil to call his poem *The Booke of Eneidos*, as it is termed by Phaer, and Gawin Douglas, and in the translation printed by Caxton. Hence it may be that we put the genitive after the noun in such cases, in order to express those relations which are most appropriately expressed by the genitive preceding it. *A picture of the king's* is something very different from *the king's picture*: and so many other relations are designated by *of* with the objective noun, that if we wish to denote possession thereby, it leaves an ambiguity: so, for this purpose, when we want to subjoin the name of the possessor to the thing possessed, we have recourse to the genitive, by prefixing which we are wont to express the same idea. At all events as, if we were asked whose castle Alnwick is, we should answer, *The Duke of Northumberland's*; so we should also say, *What a grand castle that is of the Duke of Northumberland's!* without at all taking into account whether he had other castles besides: and our expression would be equally appropriate, whether he had or not."

Again, Mr. Guest quotes, amongst other passages, the following:—

Suffice this hill *of ours*—

They fought two houres *of the nightes*—

Yet neither class of examples is conclusive.

*Ours* does not necessarily mean *of us*. It may also mean *of our hills, i. e. of the hills of our choice*. *Nightes* may mean *of the night's hours*. In the expression, *what a grand castle, &c.*, it is submitted to the reader that we *do* take into our account other castles, which the Duke of Northumberland may or may not have. *The Booke of Eneidos* is a mistaken Latinism. As



it does not seem to have been sufficiently considered that the real case governed by *of* (as by *de* in Latin) is the ablative, it is the opinion of the present writer that no instance has yet been produced of *of* either governing, or having governed a genitive case.

§ 526. It is not so safe to say in the present English, that no preposition governs a dative. The expression *give it him* is good English; and it is also equivalent to the Latin *da ei*. But we may also say *give it to him*. Now the German *zu* = *to* governs a dative case, and in Anglo-Saxon, the preposition *to*, when prefixed to the infinitive mood, required the case that followed it to be a dative.

§ 527. When the infinitive mood is used as the subject of a proposition, *i. e.* as a nominative case, it is impossible to allow to the preposition *to*, by which it is preceded, any separate existence whatever,—*to rise* = *rising*; *to err* = *error*. Here the preposition must, for the purposes of syntax, be considered as incorporated with the noun, just like an inseparable inflection. As such it may be preceded by another preposition. The following example, although a Grecism, illustrates this :—

Yet not to have been dipt in Lethe's lake,  
Could save the son of Thetis *from to die*.

§ 528. Akin to this, but not the same, is the so-called vulgarism, consisting of the use of the preposition *for*. *I am ready to go* = *I am ready for going* = the so-called vulgarism, *I am ready for to go*. Now, this expression differs from the last in exhibiting, not only a *verbal* accumulation of prepositions, but a *logical* accumulation as well : inasmuch as *for* and *to* express like ideas.

§ 529. Composition converts prepositions into adverbs. Whether we say *upstanding* or *standing-up*, we express the *manner* in which an action takes place, and not the relation between two substantives. The so-called prepositional compounds in Greek (*ἀναβαίνω ἀποθνήσκω*, &c.) are all adverbial.



## CHAPTER XXVII.

## ON CONJUNCTIONS.

§ 530. A conjunction is a part of speech which connects either *terms* or *propositions*.

In such a sentence as *all men are black or white*, the *terms* are connected, the proposition being only one.

The *terminal* conjunctions, as they may be called, are rarer than the *propositional*.

*The day is bright*, is one proposition. *The sun shines*, is another. *The day is bright because the sun shines* is a pair of propositions connected by the conjunction, *because*.

From this it follows, that whenever there is a propositional conjunction, there are two subjects, two copulas, and two predicates : *i. e.* two propositions in all their parts.

But these may be expressed compendiously. *The sun shines, and the moon shines*, may be expressed by the *sun and moon shine*.

Nevertheless, however compendious may be the expression, there are always two propositions wherever there is one conjunction. A part of speech that merely combines two words is a preposition,—*the sun along with the moon shines*.

It is highly important to remember that conjunctions connect propositions.

It is also highly important to remember that many double propositions may be expressed so compendiously as to look like one. When this takes place, and any question arises as to the construction, they must be exhibited in their fully-expanded form ; *i. e.* the second subject, the second predicate, and the second copula must be supplied. This can always be



done from the first proposition,—*he likes you better than me* = *he likes you better than he likes me*.

Most conjunctions have been developed out of some other part of speech. Thus—

The conjunction of comparison, *than*, is derived from the adverb of time, *then*. This, in its turn, is derived from the accusative singular of the demonstrative pronoun.

The conjunction, *that*, is derived also from a demonstrative pronoun.

The conjunction, *therefore*, is a demonstrative pronoun + a preposition.

The conjunction, *because*, is a substantive governed by a preposition.

One and the same word, in one and the same sentence, is a conjunction or preposition, as the case may be.

*All fled but John*.—If this mean *all fled except John*, the word *but* is a preposition, the word *John* is an accusative case, and the proposition is single. We may see this by remembering that if, instead of *John*, we had a personal pronoun, we should say *all fled but him*.

*All fled but John*.—If this mean *all fled, but John did not fly*, the word *but* is a conjunction, the word *John* is a nominative case, and the propositions are two in number. We may see this by remembering that if, instead of *John*, we had a personal pronoun, we should say, *all fled but he*.

From facts of this kind it is often necessary to determine whether a word be a conjunction or not.

*If it be a conjunction it cannot govern a case.*

*If it govern a case, it is no conjunction but a preposition.*

A conjunction cannot govern a case, for the following reason,—the word that follows it *must* be the subject of the second proposition, and, as such, a nominative case.

§ 531. The third point to determine in the syntax of conjunctions is, the certainty or uncertainty in the mind of the speaker as to the facts expressed by the propositions which they serve to connect.

1. Each proposition may contain a certain, definite, absolute fact—*the day is clear because the sun shines*. Here there is neither doubt nor contingency of either the *day being clear*, or of the *sun shining*.



2. Of two propositions one may be the condition of the other—*the day will be clear if the sun shine*. Here, although it is certain that *if the sun shine the day will be clear*, there is no certainty of *the sun shining*. Of the two propositions one only embodies a certain fact.

Now an action, wherein there enters any notion of uncertainty, or indefinitude, and is at the same time connected with another action, should be expressed, not by the indicative mood, but by the subjunctive,—*if the sun shine the day will be clear*. To say *shines* would be exceptionable.

Simple uncertainty will not constitute a subjunctive construction,—*I am, perhaps, in the wrong*.

Neither will simple connection,—*I am wrong because you are right*.

But the two combined constitute the construction in question,—*if I be wrong, you are right*.

Now, a conjunction that connects two certain propositions, may be said to govern an indicative mood.

And a conjunction that connects an uncertain proposition with a certain one, may be said to govern a subjunctive mood.

*The government of mood is the only form of government of which conjunctions are capable.*

§ 532. Previous to the question of the government of conjunctions in the way of mood, it is necessary to notice certain points of agreement between them and the relative pronouns; inasmuch as, in many cases, the relative pronoun exerts the same government, in the way of determining the mood of the verb, as the conjunction.

Between the relative pronouns and conjunctions in general, there is this point of connection,—both join propositions. Wherever there is a relative, there is a second proposition. So there is wherever there is a conjunction.

Between certain relative pronouns and those particular conjunctions that govern a subjunctive mood there is also a point of connection. Both suggest an element of uncertainty or indefinitude. This the relative pronouns do, through the logical elements common to them and to the interrogatives: these latter essentially suggesting the idea of doubt. Wherever the person, or thing, connected with an action, and expressed



by a relative be indefinite, there is room for the use of a subjunctive mood. *He that troubled you shall bear his judgment, whosoever he be.*

§ 533. By considering the nature of such words as *when*, their origin as relatives on the one hand, and their conjunctive character on the other hand, we are prepared for finding a relative element in words like *till*, *until*, *before*, *as long as*, &c. These can all be expanded into expressions like *until the time when*, *during the time when*, &c. Hence, in an expression like *seek out his wickedness till thou find none*, the principle of the construction is nearly the same as in *he that troubled you*, &c., or *vice versâ*.*

§ 534. In most conditional expressions the subjunctive mood should follow the conjunction. All the following expressions are conditional.

1. *Except I be* by Silvia in the night,  
There is no music in the nightingale.

SHAKSPERE.

2. Let us go and sacrifice to the Lord our God, *lest* he *fall* upon us with pestilence.—*Old Testament*.

3. ———Revenge back on itself recoils,  
Let it. I reckon not, so it *light* well aimed.

J. MILTON.

4. *If* this *be* the case.

5. *Although* my house *be* not so with God.—*Old Testament*.

6. He shall not eat of the holy thing *unless* he *wash* his flesh with water.—*Old Testament*.

Expressions like *except* and *unless* are equally conditional with words like *if* and *provided that*, since they are equivalent to *if—not*.

Expressions like *though* and *although* are peculiar. They

* Notwithstanding the extent to which a relative may take the appearance of conjunction, there is always one unequivocal method of deciding its true nature. The relative is always a *part* of the second proposition. A conjunction is, generally, *no part* of either.



join propositions, of which the one is a *primâ facie* reason against the other. In the sentence, *if the children be so badly brought up, they are not to be trusted*, the *bad bringing-up* is the reason for their *being unfit to be trusted*; and, as far as the expression is concerned, *is admitted to be so*. The only uncertainty lies in the question as to the degree of the badness of the education. The inference from it is unequivocal.

But if, instead of saying *if*, we say *although*, and omit the word *not*, so that the sentence run, *although the children be so badly brought up they are to be trusted*, we do two things: we indicate the general relation of cause and effect that exists between *bad bringing-up* and *unfitness for being trusted*, but we also, at the same time, take an exception to it in the particular instance before us. These remarks have been made for the sake of showing the extent to which words like *though*, &c., are conditional.

It must be remembered, however, that conjunctions, like the ones lately quoted, do not govern subjunctive moods because they are conditional, but because, in the particular condition which they accompany, there is an element of uncertainty.

§ 535. This introduces a fresh question. Conditional conjunctions are of two sorts:—

1. Those which express a condition as an actual fact, and one admitted as such by the speaker.

2. Those which express a condition as a possible fact, and one which the speaker either does not admit, or admits only in a qualified manner.

*Since the children are so badly brought up, &c.*—This is an instance of the first construction. The speaker admits as an actual fact the *bad bringing-up of the children*.

*If the children be so badly brought-up, &c.*—This is an instance of the second construction. The speaker admits as a possible fact the *bad bringing-up of the children*; but he does not adopt it as an indubitable one.

§ 536. Now, if every conjunction had a fixed unvariable meaning, there would be no difficulty in determining whether a condition was absolute and beyond doubt, or possible and liable to doubt. But such is not the case.



*Although* may precede a proposition which is admitted as well as one which is doubted.

*a.* Although *the children* are, &c.

*b.* Although *the children* be, &c.

*If*, too, may precede propositions wherein there is no doubt whatever implied: in other words, it may be used instead of *since*.

In some languages this interchange goes further than in others; in the Greek, for instance, such is the case with  $\epsilon\iota$ , to a very great extent indeed.

Hence we must look to the meaning of the sentence in general, rather than to the particular conjunction used.

It is a philological fact (probably referable to the *usus ethicus*) that *if* may stand instead of *since*.

It is also a philological fact that when it does so it should be followed by the indicative mood.

This is written in the way of illustration. What applies to *if* applies to other conjunctions as well.

§ 537. As a point of practice, the following method of determining the amount of doubt expressed in a conditional proposition is useful:—

Insert, immediately after the conjunction, one of the two following phrases,—(1.) *as is the case*; (2.) *as may or may not be the case*. By ascertaining which of these two supplements expresses the meaning of the speaker, we ascertain the mood of the verb which follows.

When the first formula is the one required, there is no element of doubt, and the verb should be in the indicative mood. *If (as is the case), he is gone, I must follow him.* Here *if* = *since*.

When the second formula is the one required, there is an element of doubt, and the verb should be in the subjunctive mood. *If (as may or may not be the case) he be gone, I must follow him.* *May* and *might* are tenses which combined with an infinitive serve as equivalents to a true mood; just as the preposition *of* + a substantive = a case.

§ 538. The use of the word *that* in expressions like *I eat that I may live*, &c., is a modification of the subjunctive con-



struction, that is conveniently called *potential*. It denotes that one act is done for the sake of supplying the *power* or opportunity for the performance of another.

In English the word *that*, so used, cannot be said to govern a mood, although generally followed by either *may* or *might*. It should rather be said to require a certain combination to follow it. The most important point connected with the powers of *that* is the so-called *succession of tenses*.

§ 539. *The succession of tenses*.—Whenever the conjunction *that* expresses intention, and consequently connects two verbs, the second of which denotes an action which takes place *after* the action denoted by the first, the verbs in question must be in the same tense.

*I do this that I may gain by it.*

*I did this that I might gain by it.*

In the Greek language this is expressed by a difference of mood; the subjunctive giving the construction equivalent to *may*, the optative to *might*.

A little consideration will show that this rule is absolute. For a man *to be doing* one action (in present time) in order that some other action may *follow* it (in past time) is to reverse the order of cause and effect. To do anything in A.D. 1851, that something may result from it in 1850 is a contradiction; and so it is to say *I do this that I might gain by it*.

The reasons against the converse construction are nearly, if not equally, cogent. To have done anything at any *previous* time in order that a *present* effect may follow, is, *ipso facto*, to convert a past act into a present one, or, to speak in the language of the grammarian, to convert an aorist into a perfect. To say *I did this that I may gain by it* is to make, by the very effect of the expression, either *may* equivalent to *might*, or *did* equivalent to *have done*.

*I did this that I might gain.*

*I have done this that I may gain.*

A clear perception of the logical necessity of the law of the succession of tenses, is necessary for understanding the nature



of several anomalous passages in the classical writers. In the following, an aorist is followed not by an optative, but by a subjunctive.

Οὐκ ἀγαθὸν πολυκοιρανίη· εἷς κοίρανος ἔστω,  
Εἷς βασιλεὺς, ὃν ἔδωκε Κρόνου παῖς ἀγκυλομήτεω  
Σκῆπτρόν τ' ἠδὲ θέμιστας, ἵνα σφίσιν ἐμβασιλεύῃ.

Here it is necessary to construe ἔδωκε, *has given and continues to allow*, which is to construe it like a *perfect** tense. Upon similar passages Mathiæ writes, “but frequently the conjunctive is used, although the preceding word be in the time past, viz. when the verb which depends upon the conjunction shows an action continued to the present time.” That means when the verb is really a perfect.

In Latin, when the same form is both aorist and perfect, the succession of tenses is a means of determining which of the two meanings it conveys. *Veni ut videam* = *I have come that I may see*. *Veni ut viderem* = *I came that I might see*.

Arnold states, from Krüger and Zumpt, that even where the præterite was clearly a perfect (*i.e.* = *to have* with the participle), the Roman ear was so accustomed to the *imperfect* subjunctive, that it preferred such an expression as *diu dubitavi num melius esset* to *diu dubitavi num melius sit*. The latter part of the statement is sure enough; but it is by no means so sure that *dubitavi*, and similar forms in similar constructions are perfects. There is no reason for considering this to be the case in the present instance. It seems to be so, because it is connected with *diu*; but an action may last a long

* Unless another view be taken of the construction, and it be argued that ἔδωκε is, etymologically speaking, no aorist but a perfect. In form it is almost as much one tense as another. If it wants the reduplication of the perfect, it has the perfect characteristic κ, to the exclusion of the aorist σ; and thus far the evidence is equal. The persons, however, are more aorist than perfect. For one of Mathiæ's aorists (μεθῆκε) a still better case might be made, showing it to be, even in etymology, more perfect than aorist.

Κτείνει με χρυσοῦ, τὸν ταλαίπωρον, χάριν  
Ξένος πατρῶος, καὶ κτανὼν ἐς οἶδμ' ἀλδς  
Μεθῆχ', ἵν' αὐτὸς χρυσὸν ἐν δόμοις ἔχῃ.  
Κεῖμαι δ' ἐπ' ἀκταῖς.

EUR. *Hec.*



time, and yet not last up to the time of speaking. *Diu dubitavi* probably expresses, *I doubted a long time*, and leaves it to be inferred that *now I do not doubt*.

§ 540. It has been stated above that whilst the Latin and English have a succession of *tenses*, the Greek language exhibits what may be called a succession of *moods*. This suggests inquiry. Is the difference real? If so, how is it explained? If not, which of the two grammatical systems is right?—the English and Latin on the one side, or the Greek on the other? Should *τύπτοιμι* be reduced to a past tense, or *verberarem* be considered an optative mood?

The present writer has no hesitation in stating his belief, that all the phænomena explicable by the assumption of an optative mood are equally explicable by an expansion of the subjunctive, and a different distribution of its tenses.

1. Let *τύψω* be considered a subjunctive *future* instead of a subjunctive aorist.

2. Let *τύπτοιμι* be considered an *imperfect subjunctive*.

3. Let *τετύφοιμι* be considered a *pluperfect subjunctive*.

4. Let *τετύψαιμι* be considered an aorist *subjunctive*.

Against this view there are two reasons :

1. The double forms *τύψαιμι* and *τύψοιμι*, one of which would remain unplaced.

2. The use of the optative and conjunctive in simple propositions, as—

ὦ παῖ, γένοιτο πατρός εὐτυχέστερος.

The first reason I am not prepared to impugn. *Valeat quantum*, &c. The second indicates a class of expressions which tense will *not* explain, and which mood *will*. Yet this is not conclusive. *Would that thou wert* is thoroughly optative : yet it is expressed by a tense.

The *form* of the so-called optatives proves nothing. Neither the subjunctive nor the optative has any signs of *mood* at all, except the negative one of the absence of the augment. Their signs are the signs of *tense*.

In favour of the view are the following reasons :—

1. The analogy of other languages. The imperfect has a subjunctive in Latin. So has the future.



2. The undoubtedly future character of the so-called aorist imperative. To give an order to do a thing in *past* time is a philological contradiction. Forms like βλέψον *must* be future. Though ἴθι and τίθει differ in power, they both mean an action subsequent to, or, at any rate, simultaneous with the order given; certainly not one anterior to it.

§ 541. *Be* may stand for *may be*. In this case the præterite is not *were* but *might be*. The sentence, *what care I how fair the lady be, if she be not fair to her admirer?* is accurate. Here *be* = *may be*. But, *what cared I how fair the lady were, if she were not fair to her admirer?* is inaccurate. It ought to run thus,—*what cared I how fair the lady might be, if she were not fair to her admirer?**

§ 542. *Disjunctives*.—Disjunctives (*or, nor*) are of two sorts, real and nominal.

*A king or queen always rules in England.* Here the disjunction is real; *king or queen* being different names for different objects. In all *real* disjunctions the inference is, that if one out of two (or more) individuals (or classes) do not perform a certain action, the other does.

*A sovereign or supreme ruler always rules in England.* Here the disjunction is nominal; *sovereign* and *supreme governor* being different names for the same object. In all nominal disjunctives the inference is, that if an agent (or agents) do not perform a certain action under one name, he does (or they do) it under another.

Nominal disjunctives are called by Harris, *subdisjunctives*.

* It is almost unnecessary to state that the sentence quoted in the text is really a beautiful couplet of Wither's poetry *transposed*. It was advisable to do this, for the sake of guarding against the effect of the rhyme. To have written

What care I how fair she is  
If she be not fair to me?

would have made the grammar seem worse than it really was, by disappointing the reader of a rhyme. On the other hand, to have written

What care I how fair she *were*,  
If she were not kind as *fair*?

would have made the grammar seem better than it really was, by supplying one.



In the English language there is no separate word to distinguish the nominal from the real disjunctive. In Latin, *vel* is considered by Harris to be disjunctive, *sive* subdisjunctive. As a periphrasis the combination *in other words* is subdisjunctive.

Both nominal and real disjunctives agree in this,—whatever may be the number of nouns which they connect, the construction of the verb is the same as if there were but one—Henry *or* John, *or* Thomas, *walks* (not *walk*) ; the sun, *or* solar luminary, *shines* (not *shine*). The disjunctive *isolates* the subject, however much it may be placed in juxtaposition with other nouns.

§ 543. *Either, neither*.—Many disjunctives imply an alternative. If it be not this person (or thing) that performs a certain action (or exists in a certain state) it is some other. If a person (or thing) do not perform a certain action (or exist in a certain state), under one name, he (or it) does so under another. This alternative is expressed by the word *either*.

When the word *either* is connected immediately with the copula of a proposition, it is, if not a true conjunction, at least *a part of a conjunctive periphrasis*.—*This either is or is not so*.

When it belongs more to one of the terms of a proposition than to the copula, it is a pronoun,—*Either I or you is in the wrong. It is either you or I*.

I use the words, *part of a conjunctive periphrasis*, because the full conjunction is *either + or* (or *neither + nor*) ; the essential conjunctions being the latter words. To these, *either* (or *neither*) is superadded, indicating the *manner* in which the disjunction expressed by *or* (or *nor*) takes place ; *i. e.* they show that it takes place in the manner of an alternative. Now, this superadded power is rather adverbial than conjunctive.

§ 544. From the pronominal character of the word *either*, when it forms part of a term, and from the power of the disjunctive, *or*, in *isolating* the subject of the verb, combined with an assumption which will be explained hereafter, we get at the principle of certain rules for doubtful constructions.



In expressions like *either you or I is in the wrong*, we must consider *either* not only as *a* pronoun, but as *the leading* pronoun of the proposition ; a pronoun of which *or I* is an explanation ; and, finally, as the pronoun which determines the person of the verb. *Either you or I is wrong* = *one of us (you or I) is wrong*.

Then, as to expressions like *I, or you, am in the wrong*. Here, *I* is the leading pronoun, which determines the person of the verbs ; the words, *or you*, being parenthetic, and subordinate.

§ 545. Will this principle justify such expressions as *either they or we is in the wrong* ?

Or will it justify such expressions as *either he or they is in the wrong* ?

Or will it justify such expressions as *I or they am in the wrong* ? In all which sentences one pronoun is plural.

Perhaps not. The assumption that has been just alluded to, as helping to explain certain doubtful constructions, is the following, viz. that in cases of apposition, disjunction, and complex terms, the *first* word is the one which determines the character of the sentence wherein it occurs. This is a practice of the English language, which, in the opinion of the present writer, nothing but a very decided preponderance of a difference in person, gender, or number, can overrule. Such may fairly be considered to be the case in the three examples just adduced ; especially as there is also the secondary influence of the conjunctive character of the word *either*. Thus, although we say,—

*One of two parties, they or we, is in the wrong.*

We also say,—

*Either they or we are in the wrong.*

As for the other two expressions, they are in the same predicament, with an additional reason for the use of the plural. It *contains* the singular. The chief object of the present remarks has been less to explain details than to give due prominence to the following leading principles.

1. That *either* (or *neither*) is essentially singular in number.
2. That it is, like any common noun, of the third person.



3. That it is pronominal where it is in apposition with another noun.

4. That when it is the first word of the proposition it determines the concord of the verb, unless its character of a noun of the singular number and third person be disguised by the prominence of some plural form, or some pronoun of the first or second person in the latter part of the term.

5. That in a simple disjunctive proposition (*i. e.* one where *either* does not occur) all nouns are subordinate to the first.

§ 546. I believe that the use of *either* is limited to *real* disjunctives ; in other words, that we can say *either a king or a queen always reigns in England*, but that we cannot say *either a sovereign or a supreme ruler always reigns in England*.



## CHAPTER XXVIII.

## THE SYNTAX OF THE NEGATIVE.

§ 547. WHEN the verb is in the infinitive mood, the negative precedes it.—*Not to advance is to retreat.*

When the verb is not in the infinitive mood, the negative follows it.—*He advanced not. I cannot.*

This rule is absolute. It only *seems* to precede the verb in such expressions as *I do not advance, I cannot advance, I have not advanced, &c.* However, the words *do, can, and have,* are no infinitives; and it consequently follows them. The word *advance* is an infinitive, and it consequently precedes it. Wallis's rule makes an equivalent statement, although differently. "Adverbium negandi *not* (non) verbo postponitur (nempe auxiliari primo si adsit; aut si non adsit auxiliare, verbo principali): aliis tamen orationis partibus præfigi solet."—P. 113.

That the negative is rarely used, except with an auxiliary—in other words, that the presence of a negative converts a simple form like *it burneth not* into the circumlocution *it does not burn*—is a fact in the practice of the English language. The syntax is the same in either expression.

§ 548. What may be called the *distribution* of the negative is pretty regular in English. Thus, when the word *not* comes between an indicative, imperative, or subjunctive mood and an infinitive verb, it almost always is taken with the word which it follows—*I can not eat* may mean either *I can—not eat* (*i. e. I can abstain*), or *I can not—eat* (*i. e. I am unable to eat*); but, as stated above, it *almost* always has the latter signification.

But not *always*. In Byron's "Deformed Transformed" we find the following lines:—



Clay! not dead but soulless,  
 Though no mortal man would choose thee,  
 An immortal no less  
 Deigns *not to refuse* thee.

Here *not to refuse* = *to accept*; and is probably a Grecism. *To not refuse* would, perhaps, be better.

The next expression is still more foreign to the English idiom:—

For *not* to have been dipped in Lethe's lake  
*Could save* the son of Thetis from to die.

Here *not* is to be taken with *could*.

§ 549. In the present English, two negatives make an affirmative. *I have not not seen him* = *I have seen him*. In Greek this was not the case. *Duæ aut plures negativæ apud Græcos vehementius negant* is a well-known rule. The Anglo-Saxon idiom differed from the English and coincided with the Greek. The French negative is only apparently double; words like *point, pas*, mean not *not*, but *at all*. *Je ne parle pas* = *I not speak at all*, not *I not speak no*.

§ 550. *Questions of appeal*.—All questions imply want of information; want of information may then imply doubt; doubt, perplexity; and perplexity the absence of an alternative. In this way, what are called, by Mr. Arnold,* *questions of appeal*, are, practically speaking, negatives. *What should I do?* when asked in extreme perplexity, means that nothing can well be done. In the following passage we have the presence of a question instead of a negative:—

Or hear'st thou (*cluis*, Lat.) rather pure ætherial stream,  
 Whose fountain who (*no one*) shall tell?

*Paradise Lost.*

§ 551. The following extract from the “Philological Museum” (vol. ii.) illustrates a curious and minute distinction, which the author shows to have been current when Wycliffe wrote, but which was becoming obsolete when Sir Thomas

* *Latin Prose Composition*, p. 123.



More wrote. It is an extract from that writer against Tyndall:—

“I would not here note by the way that Tyndall here translated *no* for *nay*, for it is but a trifle and mistaking of the Englishe worde: saving that ye shoulde see that he whych in two so plain Englishe wordes, and so common as in *naye* and *no* can not tell when he should take the one and when the tother, is not for translating into Englishe a man very mete. For the use of these two wordes in aunswering a question is this. *No* aunswereth the question framed by the affirmative. As for ensample if a manne should aske Tindall himselfe: ys an heretike meete to translate Holy Scripture into Englishe? lo to thys question if he will aunswere trewe Englishe, he must aunswere *nay* and not *no*. But and if the question be asked hym thus lo: is not an heretike mete to translate Holy Scripture into Englishe? To this question if he will aunswere trewe Englishe, he must aunswere *no* and not *nay*. And a lyke difference is there betwene these two adverbs *ye* and *yes*. For if the question bee framed unto Tindall by the affirmative in thys fashion: If an heretique falsely translate the New Testament into Englishe, to make his false heresydes seem the word of Godde, be his bokes worthy to be burned? To this questyon asked in thys wyse, yf he will aunswere true Englishe, he must aunswere *ye* and not *yes*. But now if the question be asked him thus lo; by the negative: If an heretike falsely translate the Newe Testament into Englishe to make his false heresydes seme the word of God, be not hys bokes well worthy to be burned? To thys question in thys fashion framed if he will aunswere trewe Englishe, he may not aunswere *ye* but he must aunswere *yes*, and say, yes marry be they, bothe the translation and the translatour, and al that wyll hold wyth them.”



## CHAPTER XXIX.

## THE CASE ABSOLUTE.

§ 552. NOUNS standing absolutely are of two sorts : 1. Those originating in an Accusative case. 2. Those originating in a Dative case.

In expressing *distance* or *duration*, either in *time* or *space*, we use the noun absolutely : as *he walked ten miles* (*i. e. the space of ten miles*) ; *he stood three hours* (*i. e. the space of three hours*). Here the words *stood* and *walk* are intransitive ; so that it is not by them that the words *miles* and *hours* are governed. They stand absolutely. Although not distinguished in form from the nominative case, these words are not nominatives. They are naturally accusatives ; and when, in an older stage of the Gothic languages, the accusative *was* distinguished from the nominative, they appeared in the form of the accusative.

§ 553. The door being open, *the steed was stolen*—the sun having arisen, *the labourers proceeded to work*.—In these sentences the words *door* and *sun* stand absolutely ; and as the words *being open*, and *having arisen*, agree with them, they also do the same. In English *substantives*, where there is no distinction between the nominative and the objective cases, it is of no practical importance to inquire as to the particular case in which the words like *door* and *sun* stand.

In the English *pronouns*, where there is a distinction between the nominative and objective cases, it is of practical importance to inquire in what particular case words like *door* and *sun* stand.



1. *He made the best proverbs of any one, him only excepted.*

2. *He made the best proverbs of any one, he only excepted.*

Which of these two expressions is correct? This we can decide only by determining what case nouns standing absolutely in the way that *door*, *sun*, and *him* (or *he*), now stand, were found in that stage of our language when the Nominative and Objective cases were distinguished by separate forms.

In Anglo-Saxon this case was the *dative*; as *up-a-sprungenne sunnan* = *the sun having arisen*.

In Anglo-Saxon, also, *him* was a dative case, so that the case out of which expressions like the ones in question originated, was dative. Hence, of the two phrases, *him excepted* and *he excepted*, the former is the one which is *historically* correct.

It is also the form which is *logically* correct. Almost all absolute expressions of this kind have a reference, more or less direct, to the *cause* of the action denoted. In sentences like *the stable door being open, the horse was stolen,—the sun having arisen, the labourers got up to work*, this idea of either a cause, or a coincidence like a cause, is pretty clear.

In the sentence, *he made the best proverbs of any one, him only excepted*, the idea of cause is less plain. Still it exists. The existence of *him* (*i. e.* the particular person mentioned as pre-eminent in proverb-making) is the cause or reason why he (*i. e.* the person spoken of as the second-best proverb-maker) was not the very best of proverb-makers.

Now the practice of language in general teaches us this, *viz.* that where there is no proper Instrumental case expressive of cause or agency, the Ablative is the case that generally supplies its place, and where there is no Ablative, the Dative. Hence the Latins had their Ablative, the Anglo-Saxons their Dative Absolute. The Genitive Absolute in Greek is explicable upon other principles.

In spite, however, both of history and logic, the so-called best authorities are in favour of the use of the Nominative case in the absolute construction.



*Obs.*—In all absolute constructions of the kind in question, one of the words is either a Substantive or a Pronoun, the other a *Participle*. The reason of this is in the fact of all such absolute constructions indicating either an *action* or a *state*.



PART V.  
PROSODY.

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CHAPTER I.

GENERAL VIEW OF METRE.

§ 554. THE word *Prosody* is derived from a Greek word (*Prosodia*) signifying *accent*. It is used by Latin and English grammarians in a wider sense, and includes not only the doctrines of accent and quantity, but also the laws of metre and versification.

Take the sentence last written, count the syllables, and note those that are accented.

The notation will be as follows:—The word *Prósody* is derived from a Greek word signifying *áccent*. It is *úsed* by *Látin* and *E'nglish* grammárians in a wíder sénse, and ínclúdes nót only the dóctrines of áccent and quántity, but álso the láws of métre and vérsificátion.—Here the accented syllables are the 2nd, 3rd, 8th, 11th, 12th, 13th, 16th, 20th, 22nd, 26th, 27th, &c.; that is, between two accented syllables there are sometimes three, sometimes two, and sometimes no unaccented syllables intervening. In other words, there is no regularity in the recurrence of the accent.

Proceed in the same way with the following stanzas, numbering each syllable, and observing upon which the accent occurs.

Then fáre thee wéll, mine ówn dear lóve,

The wórld hath nów for ús

No greáter griéf, no páin abóve

The páin of pártíng thús.—MOORE.



Here the syllables accented are the 2nd, 4th, 6th, 8th, 10th, 12th, 14th, 16th, 18th, 20th, 22nd, 24th, 26th, 28th; that is, every other syllable. Again—

At the clóse of the dáy, when the hámlet is stíll,  
 And the mórtals the sweéts of forgétfulness próve,  
 And when nóught but the tórrent is heárd on the híll,  
 And there 's nóught but the níghtingale's sóng in the gróve.  
BEATTIE.

Here the syllables accented are the 3rd, 6th, 9th, 12th, 15th, 18th, 21st, 24th, 27th, 30th, 33rd, 36th, 39th, 42nd, 45th, 48th; that is, every third syllable.

Now, the extract where there was no regularity in the recurrence of the accent was prose; and the extracts where the accent recurred at regular intervals formed metre. *Metre is a general term for the recurrence within certain intervals of syllables similarly affected.* The syllables that have just been numbered are similarly affected, being similarly accented.

So are the following:—

*Abbot.*—And whý not líve and áct with óther men?  
*Manfred.*—Becaúse my náture wás averse from lífe;  
 And yét not crúel, fór I wóuld not máke,  
 But fínd a désolátion :—líke the wínd,  
 The réd-hot breáth of the most lóne simoóm,  
 Which dwélls but ín the desert, ánd sweeps o'er  
 The bárrén sánds which beár no shrúbs to blást,  
 And révels o'er their wíld and árid wáves,  
 And seéketh nót so thát it ís not soúght,  
 But béing mét is deádlý : súch hath beén  
 The páth of mý exístence.—BYRON.

§ 555. Accent is not the only quality of a syllable which, by its periodic return can constitute metre, although it is the one upon which English metre depends. Indeed, it may be doubted whether *any* metre whatever exist in which it is not the fundamental element, however much the phraseology of grammarians may run to the contrary. The classical grammarians, however, determine the character of their metres not by accent, but by *quantity*. The evidence of the importance



of accent even in the metres dependent upon quantity will be given in the sequel.

Again—there are certain metres wherein the syllables that occur at the proper periodic intervals either end or begin with the same *articulate sounds*.

In such cases we may say that the similarity of affection between the periodic syllables consists in their *articulations*. If so, our view of metre is as follows:—

*a.* Metre is a general term for the recurrence within certain intervals of syllables similarly affected.

*b.* Syllables may be similarly affected in respect to (1) their accents, (2) their quantities, (3) their articulations.

## 1.

Pălāi kŷnægětōuntă kăi mětroyūmĕnōn.

Πălāi, kŷnĕgětōyntă kăi, mětroyūmĕnōn.

Here there is the recurrence of similar quantities.

## 2.

The wáy was lóng, the wínd was cóld.

Here there is the recurrence of similar accents.

## 3.

*A.*

The way was long, the wind was *cold*,  
The minstrel was infirm and *old*.

Here, besides the recurrence of similar accents, there is a recurrence of the same articulate sounds; viz. of *o + ld*, these articulations being at the *end* of the word, or *final*.

In the following they are at the beginning, or *initial*—

*B.*

In Caines cynne  
þone cwealm gewræc.

All metre goes by the name of poetry, although all poetry is not metrical. The Hebrew poetry is characterised by the recurrence of similar *ideas*.



## CHAPTER II.

## QUANTITY.

§ 556. THE metres wherein quantity plays its chief part are those of the Latin and Greek languages.

*Specimen.*

Phāsēlūs illē quēm vīdētīs hōspītēs  
 Aīt fūīssē nāvīūm cēlērīmūs  
 Nēq' ūllīūs nātāntīs īmpētūm trābīs  
 Nēquīssē prætērīrē, sīvē pālmūlīs  
 Opūs fōrēt vōlārē sīvē līntēīs.

As we read this according to our pronunciation, the accentuation of this passage is as follows:—

Phasélus ille quēm vidētīs hópites  
 A'it fuísse nāvium celérrimus  
 Neq' ūllius natántis ímpetum trábīs  
 Nequíisse præ'teríre, síve pālmulis  
 O'pus forét voláre síve línteis.

There is certainly accent as well as quantity here. As certainly do those accents recur with a certain amount of regularity, though not with regularity of the quantities. Attention is directed to this.

So it is to the following:—

Jām sātīs tērrīs nīvīs ātquē dīrē  
 Grāndīnīs mīsīt pātēr ēt rūbēntē  
 Dēxtērā sācrās jācūlātūs ārcēs  
 Tērrūīt ūrbēm.

Here the quantities return with a very imperfect degree of regularity—the quantities considered singly. But what if,



instead of considering them singly, we arrange them *in groups*; thus:—

- ∪ - | - - | ∪ ∪ | - ∪ | - ∪

or,

- ∪ | - - - | ∪ ∪ | - ∪ | - ∪

or,

- ∪ | - - | - ∪ ∪ | - ∪ | - ∪

or any other way? In such a case the groups of quantities recur with absolute regularity.

The accents of the lines last quoted run thus:—

Jám sátis térris nívis átque dírae  
Grándinis mísit páter ét rubénte  
Déxtera sácras jáculátus árces  
Térruit urbem.

Here the accents recur more regularly than the quantities *taken by themselves*, but less regularly than the quantities taken *in groups*.

The extent to which Accent plays a part in metres, which are generally considered to be based on quantity, will be further noticed in the sequel.

At present it is only necessary to notice the two different ways in which quantities may be measured.

§ 557. There is a difference between the length of *vowels* and the length of *syllables*.

The vowel in the syllable *see-* is long; and long it remains, whether it stand as it is, or be followed by a consonant, as in *seen*, or by a vowel, as in *see-ing*.

The vowel in the word *sit* is short. Followed by a *second* consonant, it still retains its shortness, *e. g. sits*. Whatever the comparative length of the *syllables*, *see* and *seen*, *sit* and *sits*, may be, the length of their respective *vowels* is the same.

Now, if we determine the character of the syllable by the character of the vowel, all syllables are short wherein there is a short vowel, and all are long wherein there is a long one. Measured by the quantity of the vowel the word *sits* is short, and the syllable *see-* in *seeing* is long.



But it is well known that this view is not the view commonly taken of the syllables *see* (in *seeing*) and *sits*. It is well known, that, in the eyes of a classical scholar, the *see* (in *seeing*) is short, and that in the word *sits* the *i* is long. The classic differs from the Englishman thus,—*He measures his quantity, not by the length of the vowel, but by the length of the syllable taken altogether.* The perception of this distinction enables us to comprehend the following statements.

I. That vowels long by nature may *appear* to become short by position, and *vice versâ*.

II. That, by a laxity of language, the *vowel* may be said to have changed its quantity, whilst it is the *syllable* alone that has been altered.

III. That, if one person measures his quantities by the vowels, and another by the syllables, what is short to the one, shall be long to the other, and *vice versâ*. The same is the case with nations.

IV. That one of the most essential differences between the English and the classical languages is that the quantities (as far as they go) of the first are measured by the vowel, those of the latter by the syllable. To a Roman the word *monument* consists of two short syllables and one long one; to an Englishman it contains three short syllables.



## CHAPTER III.

## ALLITERATIVE METRES.

§ 558. THE following is an extract from a poem in the Swedish, written according to the alliterative system of the old Norse literature. It is foreign to the language as now spoken, but it is given because it is more truly alliterative than any older specimen. It is given as an extreme form, in order to serve as an illustration.

## FRITHIOF'S SAGA.

*Canto XXI.*

1.	2.
Sitter i högen	Nu rider rike
högättad höfding,	Ring öfver Bifrost,
slagsvärd vid sidan,	svigtar för bördan
skölden på arm.	bågiga bron.
Gångaren gode	Upp springa Valhalls
gnäggjar derinne,	hvalfdörrar vida ;
skrapar med gullhof	Asarnas händer
grundmurad graf.	hänga i hans.

Without comparing the recurrence of the accent with the recurrence of the alliteration so closely as we have done in the previous chapter, we may remark that *all the alliterative syllables are also accentuate*,—this being another proof of the extent to which accent plays a part in metres generally considered to be based on alliteration.

The following are samples of the alliterative metre as it was actually written in (1) the Anglo-Saxon, (2) the Old Saxon, (3) the Old Norse, (4) the Old High-German. The alliteration is more obscure here. It loses, however, much of this obscurity when we know,—



1. That the number of alliterative syllables within a certain space need not be more than *two*.

2. That all the vowels are considered, for the purposes of alliteration, as a single letter.

## 1.

## ANGLO-SAXON.

## OPENING OF BEOWULF.

*Edited and translated by J. M. Kemble.*

HWÆT we Gár-Dena,  
in gear-dagum,  
þeód-cýninga,  
þrým ge-frunon—  
hú ða æþelingas  
ellen fremedon—  
oft Scýld Sceþing,  
sceapen(a) þreátum,  
monegū mægþum,  
meodo-setla of-teáh—  
egsode eorl—  
syððan æ'rest wearð  
feá-sceaft funden;  
he þæs frófre ge-bá(d),  
weóx under wolcnum,  
weorð-mýndum þáh;  
oð þ him æ'g-hwlyc  
þára ymb-sittendra,  
ofer hron-ráde,

hýran scolde,  
gomban gýldan—  
þ wæ's gód cýning—  
ðæm eafera wæ's  
æfer cenned,  
geong in geardum,  
þone gód sende  
folce to frófre;  
fýren-þearfe on-geat,  
þ hie æ'r drugon,  
aldor-(le)áse.  
lange hwíle,  
him þæs líf-freá,  
wuldres wealdend,  
worold-áre for-geaf—  
Beó-wulf wæ's breme,  
blæ'd wíde sprang,  
Scýldes eafera,  
Scede-landum in.

## 2.

## OLD SAXON.

## FROM THE HILDEBRAND AND HATHUBRAND.

“IH gihorta that seggen, that sie urhetton ænon muotin  
Hildibraht enti Hathubrant untar heriuntuem,  
Sunu fatar ungo; iro saro rihtun,  
Garutun se iro guthhamun, gurtun sih iro suert ana,  
Helidos, ubar ringa, do sie to dero hiltu ritun.  
Hiltibraht gimahalta, Heribrantes sunu, her was heroro man,  
Ferahes frotoro, her fragen gistuont,  
Fohem wortum: wer sin fater wari;  
Fires in folche, eddo weliches cnuosles du sis?  
Ibu du mi aenan sages, ik mideo are-wet,  
Chind in chuninchriche, chud ist min al irmindeot.



Hadubraht gimahalti Hiltibrantes sunu : Dat sagetun mi  
 Usere liuti alte anti frote, dea, erhina warun,  
 Dat Hilbrant haetti min fater ih heittu Hadubrant.  
 Forn her ostar gihueit, floh her Otachres nid  
 Hina miti Theotriche enti sinero degano filu ;  
 Her furlach in lante luttilla sitten  
 Prut in bure ; barn unwahsan,  
 Arbeolosa heraet, ostar hina det,  
 Sid delriche darba gistuontum, fatereres mines,  
 Dat was so friuntlaos man her was Otachre ummettirri,  
 Degano dechisto, unti Deotriche darba gistontum ;  
 Her was eo folches at ente, imo was eo feheta ti leop.  
 Chud was her chonnem mannuma, ni wanin ih, in lib hadde.

## 3.

## OLD NORSE.

FROM THE EDDA.

*Völuspá, stanzas 1—6.*

## 1.

Hljóðs bið ek allar  
 helgar kindir,  
 meiri ok minni,  
 mögu Heimdallar :  
 vildu at ek Valföðrs  
 vél framtelja,  
 fornspjöll fíra,  
 þau er ek fremst um man.

## 2.

Ek man jötna  
 ár um borna,  
 þá er forðum  
 mik fœdda höfðu ;  
 niu man ek heima,  
 níu íviðjur,  
 mjötvið mœran  
 fyr mold neðan.

## 3.

A'r var alda  
 þar er Y'mir bygði,  
 vara sandr né sær  
 né svalar unnir,

jörð fannsk æva  
 né upphiminn,  
 gap var ginnunga,  
 en gras hvergi.

## 4.

A'ðr Burs synir  
 bjóðum um ypðu,  
 þeir er miðgarð  
 mœran skópu :  
 sól skein sunnan  
 á salar steina,  
 þá var grund gróin  
 grœnum lauki.

## 5.

Sól varp sunnan,  
 sinni mána,  
 hendi inni hægri  
 um himinjódýr ;  
 sól þat ne vissi  
 hvar hon sali átti,  
 máni þat ne vissi  
 hvat hann megins átti,



stjörnur þat ne vissu  
hvar þær staði áttu.

6.

þá géngu regin öll  
á rökstóla,  
ginnheilög goð,

ok um þat gættusk :  
nótt ok niðjum  
nöfn um gáfu,  
morgin hétu  
ok miðjan dag,  
undorn ok aptan,  
árum at telja.

4.

#### OLD HIGH-GERMAN.

Daz hôrt ih rahhon  
Dia werolt-rehtwîson,  
Daz sculi der Antichristo  
Mit Eliase pâgan.  
Der warch ist kiwâfanit ;  
Dennewirdit untar in wîk arhapan ;  
Khensun sind so kreftic,  
Diri kosa ist so mihhil.  
Elias strîtît  
Pî den ewigon lîp,  
Wili den rehtkernon  
Daz rîhhi kistarkan ;  
Pidiu scal imo halfan  
Der himiles kiwaltit.  
Der Anticristo stêt  
Pî dem Altfiante  
Stêt pî demo Satanase,  
Der inan farsenkan scal ;  
Pidiu scal er in der wîcsteti  
Wunt pivallan,

Enti in demo sinde  
Sigalos werdan.  
Doh wânit des vila gotmanno,  
Daz Elias in demo wîge arwartit  
(werdit).  
Sâr so daz Eliases pluot  
In erda kitruifit,  
So imprinnant die perga,  
Poum ni kistentit  
Einic in erdu,  
Aha artruknênt,  
Muor varsuilhet sih,  
Suilizot lougui der himil  
Mâno vallit,  
Prinnit mittilagart,  
Stein ni kistentit einik in erdu.  
Verit denne Stuartago in lant,  
Verit mit din viuriu  
Viriho wîsôn,  
Dar ni mai denne mâk andremo.

§ 559. The system of alliteration has hitherto been explained in the most general way possible ; all that has been attempted being the exhibition of the principle upon which such extracts as the preceding can be understood to be metrical ; and that this their metrical character is by no means transparently clear, may be collected from the fact that many of the old alliterational compositions were treated by the earlier scholars as prose.

As a general rule all early German poetry is alliterative ; though it by no means follows that alliteration was equally general in all the German forms of speech.



Alliteration preceded rhyme. Rhyme followed alliteration. Hence, whenever we have no specimens of a given form of speech anterior to the evolution of rhyme, we have no alliterational compositions. This is the case with the Frisian, the Batavian, and the Platt-Deutsch dialects. Indeed, for the High-German the poem of Muspilli is a solitary, or nearly solitary, instance. The two languages wherein there is the most of it are the English during the Anglo-Saxon and early English periods, and the Norse. In the latter we not only get numerous specimens, but we also get the rules of its Prosody. These are, perhaps, more artificial than actual practice requires. They are also more stringent and elaborate than those of Anglo-Saxon and High-German.

Thus, the alliterative syllables take names, one being the *head-stave* and the other two the *by-staves*.

The *head-stave* has its place at the beginning of the second line, or (if we throw the two into one) immediately after a break, cæsure, pause, or *quasi*-division.

The *by-staves* belong to the first line out of two, or to the first member of a single one. This is a rule that gives stringency to the system. Others give licence. Thus,—

An unaccented syllable at the beginning of the second line (or member) counts as nothing.

Again, the vowels which collectively are dealt with as a single letter not only *may* but *must* be different. This goes far to enable anything and everything to be metre—inasmuch as all that is wanted to constitute either one long or two short lines is the occurrence of three words beginning with a vowel, and accented on their initial syllable. The following is from Thorlakson's Translation of "Paradise Lost :"—

“OF Man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden, till one greater Man  
Restore us, and regain the blissful seat,  
Sing, heavenly Muse, that on the secret top  
Of Oreb, or of Sinai, didst inspire  
That shepherd, who first taught the chosen seed,  
In the beginning how the Heavens and Earth



Rose out of Chaos: or if Sion hill  
Delight thee more, and Siloa's brook that flow'd  
Fast by the oracle of God."

"Um fyrsta manns  
felda hlýðni  
ok átlýsting  
af epli forboðnu,  
hvaðan óvægr  
upp kom dauði,  
Edens missir,  
ok allt böll manna ;

"Þartil annarr einn,  
æðri maðr,  
aptr fær  
oss viðreista,  
ok afrekar nýan  
oss til handa  
fullsælustað  
fögrum sigri ;

"Sýng þú, Menta-  
móðir himneska !  
þú sem Hórebs fyrr  
á huldum toppi,  
eða Sínaí,  
sauðaverði  
innblést fræðanda  
útvalit sæði,  
hve alheimr skópst  
af alls samblandi ;

"Eða lysti þik  
lángtum heldr  
at Zíons hæð  
ok Sílóa brunni,  
sem framstreymdi  
hjá Frètt guðligri !"

The full details of the Norse alliterative system may be found in Rask on the Icelandic Prosody.



CHAPTER IV.

RHYME AND ASSONANCE.

§ 560. IN an *Alliteration* the likeness between the articulate sounds which constitute it occurs at the *beginning* of words. In *rhyme* it occurs at the end.

Observe in each of the following couplets the last syllable of each line. They are said to *rhyme* to each other.

O'er the glad waters of the dark blue *sea*,  
Our thoughts as boundless, and our souls as *free*.  
Far as the breeze can bear the billow's *foam*,  
Survey our empire and behold our *home*.  
These are our realms, no limits to our *sway*—  
Our flag the sceptre all who meet *obey*.

The next extract is a stanza of Gray's *Elegy*, where, instead of following one another in succession, the rhyming lines come alternately.

Full many a gem of purest ray serene  
The dark, unfathom'd depths of ocean *bear* ;  
Full many a flower is born to blush unseen,  
And waste its sweetness on the desert *air*.—GRAY.

In other stanzas the rhyming lines are sometimes continuous, and sometimes separated from each other by an interval.

And yet how lovely in thine age of *woe*,  
Land of lost gods and godlike men, art *thou* !  
Thy vales of evergreen, thy hills of *snow*,  
Proclaim thee Nature's varied favourite *now* :



Thy fanes, thy temples to thy surface *bow*,  
 Commingling slowly with heroic *earth*,  
 Broke by the share of every rustic *plough* :  
 So perish monuments of mortal *birth*,  
 So perish all in turn, save well-recorded *worth*.—BYRON.

It is not difficult to see, in a general way, in what rhyme consists. The syllables *see* and *free*, *foam*, *home*, &c., are syllables of similar sound; and lines that end in syllables of similar sound are lines that rhyme.

By substituting in a line or stanza, instead of the final syllable, some word different in sound, although similarly accented and equally capable of making sense, we may arrive at a general view of the nature and influence of rhyme as an ornament of metre. In the following stanza we may spoil the effect by substituting the word *glen* for *vale*, and *light* for *ray*.

Turn, gentle hermit of the *vale*,  
 And guide thy lonely *way*  
 To where yon taper cheers the *dale*  
 With hospitable *ray*.—GOLDSMITH.

With this contrast—

Turn, gentle hermit of the *glen*,  
 And guide thy lonely *way*  
 To where yon taper cheers the *dale*  
 With hospitable *light*.

§ 561. Syllables may be similar in their sound, and yet fail in furnishing full, true, and perfect rhymes. In each of the forthcoming couplets there is evidently a similarity of sound, and there is equally evidently an imperfection in the rhyme.

1.

The soft-flowing outline that steals from the eye,  
 Who threw o'er the surface,—did you or did I?

WHITEHEAD.

2.

'T is with our judgments as our watches; none  
 Go just alike, yet each believes his own.—POPE.



3.

Soft o'er the shrouds aërial whispers breathe,  
That seem'd but zephyrs to the train beneath.—POPE.

The first of these three pairs of verses was altered into—

The soft-flowing outline that steals from the view,  
Who threw o'er the surface,—did I or did you?

and that solely on account of the imperfectness of the original endings, *eye* and *I*.

These are samples of what passes for a rhyme without being one.

Neither are the syllables *high* and *-ly*, in the following, rhymes.

The wíth she héld the haír in her hánd,  
The réd flame blázed hígh;  
And róund abóut the cáldron stoút,  
They dánced right mérrilý.—KIRKE WHITE.

§ 562. *Varieties of imperfect Rhymes.*—None and own are better rhymes than none and man; because there are degrees in the amount to which vowels differ from one another, and the sounds of the *o* in none and the *o* in own are more alike than the sounds of the *o* in none and the *a* in man. In like manner breathe and teeth are nearer to rhymes than breathe and teaze; and breathe and teaze are more alike in sound than breathe and teal. All this is because the sound of the *th* in teeth is more allied to that of the *th* in breathe than that of the *z* in teaze, and to the *z* in teaze more than to the *l* in teal. This shows that in imperfect rhymes there are degrees, and that some approach the nature of true ones more than others.

*High* and *I*, *hair* and *air*, are imperfect rhymes.

Whose generous children narrow'd not their hearts  
With commerce, giv'n alone to arms and arts.—BYRON.

Words where the letters coincide, but the sounds differ, are only rhymes to the eye. *Breathe* and *beneath* are in this predicament; so also are *cease* and *ease* (*eaze*).

In the fat age of pleasure, wealth, and ease,  
Sprang the rank weed, and thrived with large increase.

POPE.



If the sounds coincide, the difference of the letters is unimportant.

Bold in the practice of mistaken rules,  
Prescribe, apply, and call their masters fools.

They talk of principles, but notions prize,  
And all to one loved folly sacrifice.

§ 563. *Analysis of a rhyming syllable*.—Let the syllable *told* be taken to pieces. For metrical purposes it consists of three parts or elements: 1, the vowel (*o*); 2, the part preceding the vowel (*t*); 3, the part following the vowel (*ld*). The same may be done with the word *bold*. The two words can now be compared with each other. The comparison shows that the vowel is in each the same (*o*); that the part following the vowel (*ld*) is the same; and, finally, that the part preceding the vowel is *different* (*t* and *b*). This difference between the part preceding the vowel is essential.

*Told*, compared with itself (*told*), is no rhyme, but an *homœoteleuton* (ὁμοῖος, *homoios* = *like*, and τελεύτη, *teleutæ* = *end*) or *like-ending*. It differs from a rhyme in having the parts preceding the vowel alike. Absolute identity of termination is not recognised in English poetry, except so far as it is mistaken for rhyme.

The soft-flowing outline that steals from the *eye*,  
Who threw o'er the surface? did you or did *I*?

WHITEHEAD.

Here the difference in spelling simulates a difference in sound, and a *homœoteleuton* takes the appearance of a rhyme.

*Bold* and *note*.—As compared with each other, these words have two of the elements of a rhyme: viz. the identity of the vowel, and the difference of the parts preceding it. They want, however, the third essential, or the identity of the parts following; *ld* being different from *t*. The coincidence, however, as far as it goes, constitutes a point in metre, as will soon be seen.

*Bold* and *mild*.—Here also are two of the elements of a rhyme, viz. the identity of the parts following the vowel (*ld*), and the difference of the parts preceding (*b* and *m*). The



identity of the vowel (*o* being different from *i*) is, however, wanting.

Rhymes may consist of a single syllable, as *told*, *bold*; of two syllables, as *water*, *daughter*; of three, as *cheerily*, *wearily*. Now, the rhyme begins where the dissimilarity of parts immediately before the main vowel begins. Then follows the vowel; and, lastly, the parts after the vowel. All the parts after the vowel must be absolutely identical. Mere similarity is insufficient.

Then come ere a *minute*'s gone,  
For the long summer day  
Puts its wings, swift as *linnets*' on,  
For flying away.—CLARE.

In the lines just quoted there is no rhyme, but an assonance. The identity of the parts after the main syllable is destroyed by the single sound of the *g* in *gone*.

A rhyme, to be perfect, must fall on syllables equally accented.—To make *sky* and the last syllable of *merrily* serve as rhymes, is to couple an accented syllable with an unaccented one.

A rhyme, to be perfect, must fall upon syllables absolutely accented.—To make the last syllables of words like *flighty* and *merrily* serve as rhymes, is to couple together two unaccented syllables.

A rhyme consists in the combination of like and unlike sounds.—Words like *I* and *eye* (*homœoteleuta*), *ease* and *cease* (vowel assonances), *love* and *grove* (consonantal assonances), are printers' rhymes; or mere combinations of like and unlike letters.

A rhyme, moreover, consists in the combination of like and unlike *articulate* sounds—*Hit* and *it* are not rhymes, but identical endings; the *h* being no articulation. To my ear, at least, the pair of words, *hit* and *it*, comes under a different class from the pair *hit* (or *it*) and *pit*. Hence—

A full and perfect rhyme (the term being stringently defined) consists in *the recurrence of one or more final syllables equally and absolutely accented, wherein the vowels and the parts*



*following the vowel shall be identical, whilst the parts preceding the vowel shall be articulately different.*

To this definition, words like *old* and *bold* form no exception. At the first view it may be objected that in words like *old* there is no part preceding the vowel. Compared, however, with *bold*, the negation of that part constitutes a difference. The same applies to words like *go* and *lo*, where the negation of a part following the vowel is a point of identity. Furthermore, I may observe, that the word *part* is used in the singular number. The assertion is not that every individual sound preceding the vowel must be different, but that the aggregate of them must be so. Hence, *pray* and *bray* (where the *r* is common to both forms) form as true a rhyme as *bray* and *play*, where all the sounds preceding *a* differ.

§ 564. *Single Rhymes*.—An accented syllable standing by itself, and coming under the conditions given above, constitutes a single rhyme.

'T is hard to say if greater want of *skill*  
Appear in writing or in judging *ill*;  
But, of the two, less dangerous is the offence  
To tire the patience than mislead the *sense*.  
Some few in that, but thousands err in *this*;  
Ten censure wrong, for one that writes *amiss*.—POPE.

*Double Rhymes*.—An accented syllable followed by an unaccented one, and coming under the conditions given above, constitutes a double rhyme.

The meeting points the sacred hair dis sever  
From her fair head for ever and for *ever*.—POPE.  
Prove and explain a thing till all men *doubt it*,  
And write about it, Goddess, and *about it*.—POPE.

*Treble Rhymes*.—An accented syllable followed by two unaccented ones, and coming under the conditions given above, constitutes a treble rhyme.

Beware that its fatal *ascéndancy*  
Do not tempt thee to mope and repine;  
With a humble and hopeful *depéndency*  
Still await the good pleasure divine.



Success in a higher *beatitude*  
 Is the end of what's under the pole.  
 A philosopher takes it with *gratitude*,  
 And believes it the best in the whole.—BYRON.

§ 565. *Constant and inconstant parts of a rhyme.* Of the three parts, or elements, of a rhyme, the vowel and the part which follows the vowel are *constant*, *i. e.* they cannot be changed without changing or destroying the rhyme. In *told* and *bold*, *plunder*, *blunder*, both the *o* or *u* on one side, and the *-ld* or *-nder* on the other are immutable.

Of the three parts, or elements, of a rhyme the part which precedes the vowel is *inconstant*, *i. e.* it must be changed in order to effect the rhyme. Thus, *old* and *old*, *told* and *told*, *bold* and *bold*, do *not* rhyme with each other; although *old*, *bold*, *told*, *scold*, &c., do. Hence—

*Rule 1.* In two or more syllables that rhyme with each other, neither the vowel nor the sounds which *follow* it can be *different*.

*Rule 2.* In two or more syllables that rhyme with each other, the sounds which *precede* the vowel cannot be *alike*.

Now the number of sounds which can precede a vowel is limited: it is that of the consonants and consonantal combinations; of which a list can be made *à priori*.

<i>p</i>	<i>pl</i>	<i>pr</i>	<i>b</i>	<i>bl</i>	<i>br</i>
<i>f</i>	<i>fl</i>	<i>fr</i>	<i>v</i>	<i>vl</i>	<i>vr</i>
<i>t</i>	<i>tl</i>	<i>tr</i>	<i>d</i>	<i>dl</i>	<i>dr</i>
<i>th</i>	<i>thl</i>	<i>thr</i>	<i>dh</i>	<i>dhl</i>	<i>dhr</i>
<i>k</i>	<i>kl</i>	<i>kr</i>	<i>g</i>	<i>gl</i>	<i>gr</i>
<i>s</i>	<i>sp</i>	<i>sf</i>	<i>st</i>	<i>sth,</i>	<i>&amp;c.</i>

and so on, the combinations of *s* being the most complex.

This gives us the following method (or receipt) for the discovery of rhymes:—

1. Divide the word to which a rhyme is required, into its *constant* and *inconstant* elements.

2. Make up the inconstant element by the different consonants and consonantal combinations until they are exhausted.

3. In the list of words so formed, mark off those which have an existence in the language. These will all rhyme with



each other; and if the list of combinations be exhaustive, there are no other words which will do so.

*Example.*—From the word *told*, separate the *o* and *-ld*, which are constant.

Instead of the inconstant element *t*, write successively *p*, *pl*, *pr*, *b*, *bl*, *br*, &c.: so that you have the following list:—*t-old*, *p-old*, *pl-old*, *pr-old*, *b-old*, *bl-old*, *br-old*, &c.

Of these the words like *plold*, *blold*, and *brold*, that have no existence in the language, are only possible, not actual, rhymes.

All words have the same number of possible, but not the same number of actual rhymes. Thus, *silver* is a word amenable to the same process as *told*—*pilver*, *plilver*, *prilver*, *bilver*, &c.; yet *silver* is a word without a corresponding rhyme. This is because the combinations which answer to it do not constitute words, or combinations of words in the English language.

§ 566. *Assonances.* — Approximate rhymes, wherein the vowels only, or the consonants only, or vowels and consonants, coincide, are called *assonances*.

In the Spanish and Scandinavian literature assonant metres are important, numerous, and prominent.

The following is assonant — Irish, however, rather than English:—

O the groves of Blarney  
 They are so charming,  
     All by the purling of soft silent brooks;  
 With banks of roses,  
 That spontaneous grow there,  
     All standing in order by the sweet rock close.



## CHAPTER V.

## METRICAL NOTATION AND SCANSION.

§ 567. TAKE a line. For every accented syllable invent a symbol. Thus—

Let + denote the accent, — the absence of it. Or—

Let ' denote the accent, " the absence of it. Or—

Let *a* and *x* do the same respectively.

These last symbols are the most convenient. Hence—

What we write in full, thus—

The wáy was lóng, the wínd was cóld,

we may express symbolically, thus—

*x a x a x a x a,*

Or, dividing the syllables into groups,

*x a, x a, x a, x a.*

A group of syllables thus taken together is called a *Measure*; the symbolical expression of the same being called *Metrical Notation*.

*Measure* is a term which applies to syllables only, when they are thrown into groups according to their *accent*.

When thrown into groups according to their *quantities*, the groups thus constituted are called *feet*.

For the groups formed by the combination of alliterative and non-alliterative syllables, *stave* is a convenient name. Hence—

The Classical Metres consist of *feet*, the English (and others) of *measures*, the Old Norse, &c., of *staves*.



I should add, however, that this nomenclature is a suggestion, rather than a generally acknowledged fact. Neither is it unexceptionable. In a *stave* or a *foot* the syllables are as truly *measured* as in a *measure* in the limited sense of the term. Hence it is far from impossible that the word, like so many others, may have to bear two meanings, one general and one special. In this case a *measure* is the name of a group of syllables similarly affected, whether by quantity or by accent. If by the former, the result is a *foot*; if by the latter, the result is a *measure*, in the limited sense of the term.

Whatever may be the result of this suggestion, it is highly important to keep the metres based upon quantity different from the metres based upon accent. Hence, if we call (as we *do* call) measures based upon quantity by the name of *feet*, we must ever remember that we have no *feet* in the English metres; since in English we determine our measures by *accent* only.

The classical grammarians express their feet by symbols; — denoting length, ∪ shortness. Forms like — — ∪ — ∪ — ∪ — &c. are the symbolical representations of the classical feet.

The classical grammarians have *names* for their feet; *e.g.* *iambic* is the name of ∪ —, *trochee* of — ∪, *dactyle* of — ∪ ∪, *amphibrachys* of ∪ — ∪, *anapæst* of ∪ ∪ —, &c.

The English grammarians have, hitherto, had no symbols for their measures: since those that have been submitted to the reader are only suggested or proposed.

Neither have the English grammarians names for their measures. Sometimes, they borrow the classical terms *iambic*, *trochee*, &c.

As *symbols* I have suggested *a* and *x*.

As *names* for the English measures I have nothing to offer except the remark that the classical names are never used with impunity. Their adoption invariably engenders confusion. It is very true that, *mutatis mutandis* (*i.e.* accent being substituted for quantity), words like *týrant* and *presúme* are trochees and iambs; but it is also true that, with the common nomenclature, the full extent of the change is rarely appreciated.



Symbolically expressed, the following forms denote the following measures:—

1.  $a x$  = *týrant*.
2.  $x a$  = *presúme*.
3.  $a x x$  = *mérrily*.
4.  $x a x$  = *disáble*.
5.  $x x a$  = *cavaliér*.

I have stated that as *names* of the English metres I have nothing to offer. I have only said what they should *not* be called. They should not be called *feet*, and they should not bear the names borne by *feet*, *e.g.* the names *trochee*, *iambic*, &c.

Notwithstanding, however, the want of appropriate denominations for the English measures, the practical inconvenience that arises from their absence is inconsiderable; inasmuch as the number of our primary combinations is limited, and their order natural. Thus—

Feet consisting of a single syllable, and feet consisting of four syllables, are of such extreme rarity that the only practical combinations are the *dissyllabic* and the *trissyllabic*—(1)  $a x$  and  $x a$ , (2)  $a x x$ ,  $x a x$ , and  $x x a$ .

Of these let the shorter take precedence; so that  $a x$  and  $x a$  form the former of two divisions.

Within each of these divisions, let those combinations come first whose accent shows itself the soonest—thus let  $a x$  precede  $x a$ , and  $a x x$  precede  $x a x$ .

The result is—

- |                          |   |                                |
|--------------------------|---|--------------------------------|
| A. Dissyllabic Measures  | { | 1. $a x$ — <i>týrant</i> .     |
|                          | { | 2. $x a$ — <i>presúme</i> .    |
| B. Trissyllabic Measures | { | 3. $a x x$ — <i>mérrily</i> .  |
|                          | { | 4. $x a x$ — <i>disáble</i> .  |
|                          | { | 5. $x x a$ — <i>cavaliér</i> . |

As this order is natural, it may be adopted as permanent also; in which case our measures are the *first*, *second*, *third*, *fourth*, and *fifth*.

On these measures the following general assertions may be made; viz.—



That the dissyllabic measures are, in English, commoner than the trisyllabic.

That, of the dissyllabic measures, the second is commoner than the first.

§ 568. *Scansion*.—Grouped together according to certain rules, measures constitute lines or verses; and grouped together according to certain rules, lines constitute couplets, triplets, stanzas, &c.

The absence or the presence of rhyme constitutes blank verse or rhyming verse, as the case may be.

The succession, or periodic return, of rhymes constitutes stanzas, or continuous metre, as the case may be.

The quantity of rhymes in succession constitutes couplets, or triplets.

The investigation of the measures of a line, verse, &c., is called *Scansion*.

In taking the length of a line, we may measure by either the *accents* or the *syllables*; so that with four measures of the formulas *a x* or *x a*, we may take our choice between saying that the verse has *four accents*, or saying that it has *eight syllables*.

For all scientific purposes we count by *accents* rather than syllables — in other words, the accent determines the measure, and the measure the verse. At the same time we have, in common language, such terms as *octosyllabic*, applied to lines like—

The wáy was lóng, the wínd was cóld.

§ 569. Accent is essential to English metre. Rhyme, on the other hand, is only an ornament. Of all the ornaments of English versification it is undoubtedly the most important. Still it is not essential. Metres where there is no rhyme are called Blank Metres.

Of man's first disobedience and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world and all our woe,  
With loss of Eden, till one greater Man  
Restore us, and regain the blissful seat,  
Sing, Heavenly Muse!—MILTON.



The quality of mercy is not strained.  
 It droppeth as the gentle dew from heaven  
 Upon the place beneath; it is twice bless'd,  
 It blesseth him that gives, and him that takes;  
 'Tis mightiest of the mighty, it becomes  
 The throned monarch better than his crown.  
 His sceptre shows the force of temporal power,  
 The attribute of awe and majesty,  
 Wherein doth sit the dread and fear of kings:  
 But mercy is above this sceptred sway;  
 It is enthroned in the hearts of kings:  
 It is an attribute to God himself;  
 And earthly power doth then show likest God's,  
 When mercy seasons justice.—SHAKSPERE.

§ 570. *The last measure in a line or verse is indifferent as to its length.*—By referring to the notice of single rhymes, we shall find that the number of syllables is just double the number of accents; that is, to each accented there is one unaccented syllable, and no more. Hence, with five accents, there are to each line ten syllables. This, however, is not the case where the rhymes are double. Here, with five accents, there are to each line eleven syllables. Now it is in the last measure that this supernumerary unaccented syllable appears; and it is a general rule, that, in the last measure of any verse, supernumerary unaccented syllables can be admitted without destroying the original character of the measure. Hence it is, that, up to a certain point, we may say that the length of the concluding measure of a line or verse is a matter of indifference.

In the lines

The meeting points the sacred hair disséver  
 From her fair head, for ever and for éver.

*x a* appears to be converted into *x a x*. A different view, however, is the more correct one. *Disséver*, and *for éver*, are rather *x a* with a syllable over. This extra syllable may be expressed by the sign *plus* (+), so that the words in point may be expressed by *x a +*, rather than by *x a x*.



It is very clear that measures whereof the last syllable is accented (that is, measures like  $x a$ , *presúme*, or  $x x a$ , *cavalier*) can only vary from their original character on the side of excess; that is, they can only be altered by the addition of fresh syllables. To subtract a syllable from such feet is impossible; since it is only the last syllable that is capable of being subtracted. If that last syllable, however, be the accented syllable of the measure, the whole measure is annihilated. Nothing remains but the unaccented syllable preceding; and this, as no measure can subsist without an accent, must be counted as a supernumerary part of the preceding measure.

With the measures  $a x$ ,  $a x x$ ,  $x a x$ , the case is different. Here there is room for a syllable or syllables to be subtracted.

Queén and húntréss, cháste and faír,  
 Nów the sún is laíd to sleép,  
 Seáted ín thy sílver chaír,  
 Státe in wónted spléndour keép :  
 Hésperús invókes thy líght,  
 Góddess, éxquisítely bríght.—BEN JONSON.

In all these lines the last measure is deficient in a syllable, yet the deficiency is allowable, because each measure is the last one of the line. The formula for expressing *faír*, *sleép*, *chaír*, &c., is not  $a$ , but rather  $a x$  followed by the *minus* sign ( $-$ ), or  $a x -$ .

A little consideration will show, that, amongst the English measures,  $x a$  and  $x x a$  naturally form single,  $a x$  and  $x a x$  double, and  $a x x$  treble rhymes.

Let a line consist of five measures, each measure being  $x a$ . This we may express thus :

$x a x a x a x a x a$ .

The presence of a supernumerary syllable may be denoted by the sign  $+$ .

$x a x a x a x a x a +$ .



On the other hand, the sign — indicates the absence of a syllable: so that the line

Queén and húntréss, cháste and faír,  
runs

*a x a x a x a x—.*

These forms may be rendered more compendious by the introduction of the arithmetical sign  $\times$  signifying multiplication, by means of which we may write, instead of

*a x a x a x a x—,*

the shorter form

*a x  $\times$  4 —.*

#### SPECIMENS.

##### 1. (*a x*.)

Lines wherein the accent falls on the first, third, and fifth syllables, &c., *i. e.* upon every second syllable, beginning with the *first*.

Só she stróve agáinst her weákness,  
Thóugh at tímes her spírits sánk;  
Sháped her heárt with wóman's meékness  
Tó all dútíes óf her ránk.  
A'nd a géntle cónsort máde he;  
A'nd her géntle mínd was súch,  
Thát she gréw a nóble lády,  
A'nd the peóple lóved her múch.  
Bút a tróuble weígh'd upón her,  
A'nd perpléx'd her níght and mórn  
With the búrden óf an hónour  
U'nto whích she wás not bórn.—TENNYSON.

Láy thy bów of peárl apárt,  
A'nd thy sílver shíning quíver;  
Gíve untó the flýing hárt  
Tíme to breáthe, how shórt soéver;  
Thóú that mák'st a day of níght,  
Góddess éxquisítely bríght.—BEN JONSON.



2. (*x a.*)

Lines wherein the accent falls on the second, fourth, and sixth syllables, *i. e.* upon every second syllable, beginning from the *second*.

*A.*

On, ón he hásten'd, and he dréw  
My gáze of wónder ás he fléw.  
Though like a démon of the níght  
He páss'd and vánish'd from my síght,  
His áspect ánd his aír imprést  
A tróubled mémory ón my breást ;  
And lóng upón my stártled éár  
Rung his dark cóurser's hóofs of féar.—BYRON.

*B.*

The wár, that fór a spáce did faíl,  
Now trébly thúnder'd ón the gále,  
And Stánley wás the crý ;  
A líght on Mármion's vísage shéd,  
And fíred his glázing eye :  
With díying hánd abóve his heád  
He shoók the frágments of his bláde,  
And shóuted víctory !—SCOTT.

*C.*

On what foundation stands the warrior's pride ?  
How just his hopes, let Swedish Charles decide.  
A frame of adamant, a soul of fire,  
No dangers fright him, no misfortunes tire ;  
O'er Love, o'er Fear extends his wide domain,  
Unconquered lord of pleasure and of pain.  
No joy to him pacific sceptres yield,  
War sounds the trump, he rushes to the field ;  
Behold auxiliar kings their powers combine ;  
And one capitulate, and one resign.  
Peace courts his hand, but spreads her charms in vain.  
"Think nothing gain'd," he cries, "till nought remain,  
On Moscow's walls till Swedish banners fly,  
And all be mine beneath the polar sky !"  
The march begins in military state,  
And nations on his eye suspended wait.



Stern Famine guards the solitary coast,  
 And Winter barricades the realms of frost.  
 He comes ! nor toil nor want his course delay :  
 Hide blushing Glory, hide Pultowa's day.

* * * * *

His fall was destined to a barren strand,  
 A petty fortress, and a dubious hand.  
 He left a name at which the world grew pale,  
 To point a moral and adorn a tale.—JOHNSON.

### 3. (*a x x.*)

Lines wherein the accent falls on the first and fourth syllables, *i. e.* upon every *third* syllable, beginning with the *first*.

#### *A.*

Píbroch o' Dónuil Dhu !  
 Píbroch o' Dónuil !  
 Wáke thy shrill voíce anew,  
 Súmmon Clan Cónnuil.  
 Cóme away, cóme away,  
 Hárk to the súmmons !  
 Cóme in your wár array,  
 Géntles and cómmuns.—  
 Cóme ev'ry híll-plaid, and  
 Trúe heart that wéars one ;  
 Cóme ev'ry steél blade, and  
 Stróng hand that beárs one.—  
 Leáve the deer, leáve the steer,  
 Leáve nets and bárges :  
 Cóme with your fíghting-gear,  
 Broádswords and tárges.  
 Cóme as the wínds come, when  
 Fórests are rénded ;  
 Cóme as the wáves come, when  
 Ná vies are stránded ;  
 Fáster come, fáster come,  
 Fáster and fáster,  
 Chiéf, vassal, páge, and groom,  
 Ténant and máster.  
 Fást they come, fást they come,  
 Seé how they gáther !



Wíde waves the eágle plume,  
 Blénded with heáther.  
 Cást your plaids, dráw your bladès,  
 Fóward each mán set !  
 Píbroch of Dónuil Dhu,  
 Knéll for the ónset.—SCOTT.

4. (*x a x.*)

Lines wherein the accent falls on the second and fifth syllables; *i. e.* upon every third syllable, beginning with the *second*.

The bláck bands came óver  
 Thé A'lps and their snów ;  
 With Boúrbon, the róver,  
 They páss'd the broad Pó.  
 We [have] beáten all [our] foémen,  
 We [have] cáptured a kíng,  
 We [have] túrn'd back on nó men,  
 And só let us síng,  
 "The Boúrbon for éver !  
 Though péniless áll.  
 We 'll [have] óne more endeáavour  
 At yónder old wall.  
 With [the] Boúrbon we 'll gáther  
 At dáy-dawn befóre  
 The gátes, and togéther  
 Or breák or climb ó'er  
 The wáll : on the ládder  
 As móunts each firm foót,  
 Our shoút shall be gládder,  
 [And] death ónly be múte.—  
 The Boúrbon ! the Boúrbon !  
 Sans coútry or hóme,  
 We 'll fóllow the Boúrbon  
 To plúnder old Róme."—BYRON.

5. (*x x a.*)

Lines wherein the accent falls on the third and sixth syllables; *i. e.* upon every *third* syllable, beginning with the *third*.



The metres of this measure are rarely regular, *x x a* being frequently replaced by *x a x* and *a x x*.

## 1.

The Assýrian came dówn like a wólf on the fórd,  
And his cóhorts were gleáming in púrple and góld :  
And the sheén of the speárs was like stárs on the séa,  
When the blúe wave rolls níghtly on deép Galileé.

## 2.

Like the leáves of the fórest when súmmer is greén,  
That hóst with their bállners at súnset were seén :  
Like the leáves of the fórest when autómn is blówn,  
That hóst on the mórror lay wíther'd and strówn.

## 3.

For the A'ngel of Deáth spread his wíngs on the blást,  
And breáthed in the fáce of the fée as he páss'd ;  
And the éyes of the sleépers wax'd deádlý and chíll,  
And their heárts but once heáved, and for éver gréw stíll.

## 4.

And thére lay the steéd with his nóstril all wíde ;  
But thróugh it there roll'd not the breáth of his príde :  
And the foám of his gásping lay whíte on the túrf,  
And cóld as the spráy of the rók-beating súrf.

## 5.

And thére lay the ríder distórted and pále,  
With the déw on his brów, and the rúst on his maíl ;  
And the ténts were all sílent, the bállners alóne,  
The lánces unlífted, the trúmpet unblówn.

## 6.

And the wídows of A'shur are loúd in their waíl,  
And the ídols are bróke in the témples of Báal,  
And the míght of the Géntile unsmóte by the swórd  
Hath mélted like snów in the glánce of the Lórd.—BYRON.

Know ye the land where the cypress and * myrtle  
Are emblems of deeds that are done in their clime,  
Where the rage of the vulture, the love of the turtle,  
Now melt into sorrow, now madden to crime?

* The formula *x x a* appears most in the middle and concluding lines of this extract.



Know ye the land of the cedar and vine,  
 Where the flowers ever blossom, the beams ever shine;  
 Where the light wings of Zephyr, oppressed with perfume,  
 Wax faint o'er the gardens of Gúl in her bloom;  
 Where the citron and olive are fairest of fruit,  
 And the voice of the nightingale never is mute:  
 Where the tints of the earth, and the hues of the sky,  
 In colour though varied, in beauty may vie,  
 And the purple of Ocean is deepest in dye;  
 Where the virgins are soft as the roses they twine,  
 And all, save the spirit of man, is divine?  
 'T is the clime of the East; 't is the land of the Sun—  
 Can he smile on such deeds as his children have done?  
 Oh! wild as the accents of lover's farewell  
 Are the hearts which they bear, and the tales which they tell.

BYRON (*Bride of Abydos*).

§ 571. It is not always easy to tell where certain lines end, and where certain others begin. Thus, we may read—

1.

The Lord descended from above,  
 And bowed the heavens most high;  
 And underneath his feet He cast  
 The darkness of the sky.

2.

On Cherubs and on Seraphim,  
 Full royally He rode,  
 And on the wings of mighty winds  
 Came flying all abroad.

But we may also read—

The Lord descended from above, and bowed the heavens most high,  
 And underneath his feet He cast the darkness of the sky.  
 On Cherubs and on Seraphim full royally He rode,  
 And on the wings of mighty winds came flying all abroad.

In this matter the following distinction is convenient. When the last syllable of the fourth measure (*i. e.* the eighth syllable in the line) in the one verse *rhymes* with the corresponding syllable in the other, the long verse should be looked



upon as broken up into two short ones; in other words, the couplets should be dealt with as a stanza. Where there is no rhyme except at the seventh measure, the verse should remain undivided. Thus—

Turn, gentle hermit of the glen, and guide thy lonely way  
To where yon taper cheers the vale with hospitable ray—

constitute a single couplet of two lines, the number of rhymes being two. But—

Turn, gentle hermit of the dale,  
And guide thy lonely way  
To where yon taper cheers the vale  
With hospitable ray.—GOLDSMITH.

constitute a stanza of four lines, the number of rhymes being four.

To carry this principle throughout our metres may, perhaps, be inconvenient. Lines as short as—

It screamed and *growled*, and cracked and *howled*,

it would divide into two.

On the other hand, lines as long as—

Where Virtue wants and Vice abounds,  
And wealth is but a baited hook,

it would make one of.

Thus the former would run—

It screamed and growled,  
And cracked and howled, &c.;

whereas the second would be—

Where Virtue wants and Vice abounds, and wealth is but a baited  
hook, &c.

Nevertheless, the principle is suggested.



## CHAPTER VI.

## CHIEF ENGLISH METRES.

§ 572. *Verses formed by the First Measure or a x.*—1. A verse so short as to consist of a single accented syllable can be conceived to exist. Its formula would be  $a x$  —. I know of no actual specimens. The next in point of brevity would be  $a x$ . This also is either non-existent, or too rare to be of practical importance.

2. *Verses of Two Measures.* Formula  $a x a x$ , or  $a x \times 2$ .

Rích the treásure,  
Sweet the pleásure.—DRYDEN.

Verses of Formula  $a x a x$  —, or  $a x \times 2$  —.

Túmult ceáse,  
Sínk to peáce.

3. *Three Measures.* Formula  $a x \times 3$ .

E'very dróp we sprínkle,  
Smoóthes awáy a wrínkle.

Formula  $a x \times 3$  —.

Fíll the búmper faír—  
O'n the brów of cáre.

The two varieties of this formula, rhyming alternately, constitute the following stanza :—

Fíll the búmper faír ;  
E'very dróp we sprínkle,  
O'n the brów of cáre,  
Smoóthes awáy a wrínkle.



Ságes cán, they sáy,  
 Seíze the líghtning's pínion,  
 A'nd bring dówn its ráy  
 Fróm the stárr'd domínion.—MOORE.

4. Four Measures. Formula  $a x \times 4$ .

Thén her cóúntenánce all óver—  
 Bút he clásp'd her líke a lóver.

Formula  $a x \times 4$ —.

Pále agáin as deáth did próve—  
 A'nd he cheér'd her soúl with lóve.

These two varieties alternating, and with rhyme, constitute one of the commonest metres of which  $a x$  is the basis.

Thén her cóúntenánce all óver  
 Pále agáin as deáth did próve ;  
 Bút he clásp'd her líke a lóver,  
 A'nd he cheér'd her soul with lóve.—TENNYSON.

5. Five measures. Formula  $a x \times 5$ .

Nárrowing ín to whére they sát assémbled,  
 Lów volúptuous músic wínding trémbled.

Formula  $a x \times 5$ —.

Thén methóúght I heárd a hóllo w soúnd,  
 Gáth'ring úp from áll the lówer gróund.

The two varieties mixed :—

Then methought I heard a hollow sound,  
 Gath'ring up from all the lower ground.  
 Narrowing in to where they sat assembled,  
 Low voluptuous music winding trembled,  
 Wov'n in circles : they that heard it sigh'd,  
 Panted, hand in hand, with faces pale,  
 Swung themselves, and in low tones replied ;  
 Till the fountain spouted, showering wide  
 Sleet of diamond-drift and pearly hail :  
 Then the music touch'd the gates and died.

TENNYSON.

6. Six measures. Formula  $a x \times 6$ , or  $a x \times 6$ —.



O'n a moúntain, strétch'd beneáth a hoáry willow,  
Láy a shépherd swaín, and viéw'd the rólling bíllow.

7. Seven measures. Formula  $a x \times 7$ , or  $a x \times 7 -$ .

Wé have hád enóugh of áction ánd of mótion; wé—  
Lét us sweár an oáth, and keép it, wíth an équal mínd—

8. Eight measures. Formula  $a x \times 8$ , or  $a x \times 8 -$ .

Cómrades, leáve me hére a líttle, whíle as yét 'tis eárlý mórn :  
Leáve me hére; and, whén you wánt me, soúnd upón the búgle hórñ.

Lines of this formula occur sometimes unmixed, and constituting whole poems; as—

Here about the beach I wander'd, nourishing a youth sublime  
With the fairy tales of science, and the long results of Time;

When the centuries behind me, like a fruitful land reposed;  
When I clung to all the Present for the promise that it closed;

When I dipp'd into the Future, far as human eye could see,  
Saw the vision of the world, and all the wonder that would be—

In the spring a fuller crimson comes upon the robin's breast;  
In the spring the wanton lapwing gets himself another crest:

In the spring a livelier iris changes on the burnish'd dove;  
In the spring a young man's fancy lightly turns to thoughts of love.

Then her cheek was pale and thinner than should be for one so young,  
And her eyes on all my motions with a mute observance hung.

And I said, "My cousin Amy, speak, and speak the truth to me;  
Trust me, cousin, all the current of my being sets to thee."

TENNYSON (*Lockesley Hall*).

Sometimes mixed with other measures (as with lines of formula  $a x \times 7$ ):—

We have had enough of action and of motion; we  
Roll'd to larboard, roll'd to starboard, when the surge was seething  
free,

Where the wallowing monster spouted his foam-fountains in the sea.  
Let us swear an oath, and keep it with an equal mind,  
In the hollow lotos-land to live and lie reclined  
On the hills, like gods together, careless of mankind:



For they lie beside their nectar, and their bolts are hurl'd  
 Far below them in the valleys, and the clouds are lightly curl'd  
 Round their golden houses, girdled with the gleaming world ;  
 Where they smile in secret, looking over wasted lands,  
 Blight and famine, plague and earthquake, roaring deeps and fiery  
   sands,  
 Clanging fights, and flaming towns, and sinking ships, and praying  
   hands.—

Surely, surely slumber is more sweet than toil ; the shore,  
 Than labour in the deep mid-ocean, wind, and wave, and oar.  
 Oh ! rest ye, brother mariners, we will not wander more.

TENNYSON (*The Lotos Eaters*).

Lines based upon *a x* are rarely without rhymes ; in other words, they rarely constitute blank verse.

§ 573. *Verses formed by the Second Measure, or x a.*—1. Lines so short as to be reducible to *x a* are of too rare an occurrence to demand special notice.

Formula *x a +*.

Thou Béing  
   All-seéing,  
 Oh hear my fervent prayer ;  
   Still táke her,  
   And máke her  
 Thy most peculiar care.—BURNS.

Generally two lines of this formula are arranged as single verses. Such is the case with those just quoted, that are printed—

Thou Being, all-seeing,  
   Oh hear my fervent prayer ;  
 Still take her, and make her  
   Thy most peculiar care.

2. Two measures. Formula *x a × 2*.

Unheárd, unknowñ,  
 He makes his moán—  
 What sounds were heard !  
 What scenes appear'd—  
 The strains decay,  
 And melt away.—POPE.



Formula  $x a \times 2 +$ .

Upón a moúntain,  
Besíde a foúntain.

3. Three measures. Formula  $x a \times 3$ .

With hóllow blásts of wínd—  
All ón a róck reclíned.

Formula  $x a \times 3 +$ .

'Twas whén the seás were roáring—  
A dámsel láy déploring.

The alternation of the two varieties of  $x a \times 3$  constitutes what may be called Gay's stanza.

'Twas when the seas were roaring  
With hollow blasts of wind,  
A damsel lay deploring,  
All on a rock reclined.  
Wide o'er the foaming billows  
She cast a wistful look;  
Her head was crown'd with willows,  
That trembled o'er the brook.—GAY.

Cold sweat is plashing o'er them,  
Their breasts are beating slow:  
The sands and shelves before them  
Flash fire at every blow.  
Their fellows stand in fear of  
The upshot of the fray;  
The child unborn shall hear of  
The wrestling of that day.

4. Four measures. Formula  $x a \times 4$ .

On, on he hasten'd, and he drew  
My gaze of wonder as he flew.

5. Five measures. Formula  $x a \times 5$ .

Fond fool! six feet of earth is all thy store,  
And he that seeks for all shall have no more.—HALL.

Formula  $x a \times 5 +$ .

The meeting points the sacred hair dissever,  
From her fair head for ever and for ever.—POPE.



This last is the standard metre of the English language. In point of time it is one of our earliest forms of verse. It was written by Chaucer in the fourteenth century, is written by the poets of the present generation, and has been used by most writers of the intermediate period. Its chief cultivators have been Chaucer, Dryden, Pope, Cowper, and Byron, in rhyme; and Milton and the dramatists in blank verse. In character it has every variety. For serious poetry (except in the drama) it is considered that the admission of an extra syllable at the end of the line (*i. e.* formula  $x a \times 5 +$ ) is exceptionable. Whenever it occurs in Milton, it is found fault with by Johnson; and the same author asserts, that, with one exception, it always appears disadvantageously in Pope. In the drama, where the language of common life is more especially imitated, the formula  $x a \times 5 +$  is not only admissible but necessary.

The general term for metres of the form in question is Heroic. The first division into which the heroic metres fall is into, *a.* Blank heroics, *b.* Rhyming heroics.

*Blank Heroics.*—Blank heroics, or blank verse, as it is generally called, falls into two varieties, determined by the nature of the subject-matter: *a.* Dramatic blank verse; *b.* Narrative blank verse.

*Dramatic Blank Verse.*—With the exception of the earliest dramas in the language, and some rhyming tragedies written in imitation of the French about the time of Charles II., the writings for the English stage consist chiefly of either prose or blank verse. It is in blank verse that most tragedies and many comedies are either wholly or partially written. Dramatic blank verse not only admits, but calls for, the formula  $x a \times 5 +$ . Often there are two supernumerary syllables. In rhyming metres these would constitute double rhymes.

OTHELLO'S SPEECH BEFORE THE SENATORS.

Most potent, grave, and reverend seigniors,  
My very noble and approv'd good *masters*,—  
That I have ta'en away this old man's *daughter*,  
It is most true: true, I have married her;  
The very head and front of my *offending*  
Hath this extent, no more. Rude I'm in speech,  
And little bless'd with the set phrase of peace;



For since these arms of mine had seven years' pith  
 Till now some nine moons wasted, they have us'd  
 Their dearest action in the tented field,  
 And little of this great world can I speak,  
 More than pertains to feats of broil and *battle*;  
 And therefore little shall I grace my cause  
 In speaking of myself: yet by your *patience*  
 I will a round unvarnish'd tale deliver  
 Of my whole course of love: what drugs, what charms,  
 What conjuration, and what mighty *magic*,  
 (For such proceedings am I charg'd withal,)  
 I won his daughter.—SHAKSPERE.

*Narrative Blank Verse.*—The metre of “Paradise Lost,”  
 “Paradise Regained,” Young’s “Night Thoughts,” Cowper’s  
 “Task,” Cowper’s “Homer,” &c.

Nine times the space that measures day and night  
 To mortal men, he, with his horrid crew,  
 Lay vanquish'd, rolling in the fiery gulf  
 Confounded, though immortal: but his doom  
 Preserved him to more wrath, for now the thought  
 Both of lost happiness and lasting pain  
 Torments him.

Here the admission of a supernumerary final syllable is rare. Lines of *eleven* syllables like the following are uncommon.

Of sovran power with awful ceremony.

*Paradise Lost*, b. i.

*Rhyming Heroics.*—In proportion as the subject is serious and dignified, the use of double and treble rhymes is avoided.

6. Six measures. Formulas  $x a \times 6$ , and  $x a \times 6 +$ .

He lifted up his hand that back again did start.—SPENSER.  
 Ye sacred bards that to your harps' melodious strings  
 Sung th' ancient heroes' deeds, the monuments of kings;  
 If, as those Druids taught who kept the British rites,  
 And dwelt in darksome groves, there counselling with sprites,  
 When these our souls by death our bodies do forsake,  
 They instantly again to other bodies take,  
 I could have wish'd your souls redoubled in my breast,  
 To give my verse applause to time's eternal rest.—DRAYTON.



7. Seven measures. Formulas  $x a \times 7$ , and  $x a \times 7 +$ .

But one request I make to Him that sits the skies above,  
 That I were freely out of debt as I were out of love ;  
 Oh, then to dance and sing and play I should be very willing,  
 I 'd never owe a maid a kiss, and ne'er a knave a shilling.

SUCKLING.

8. Eight measures. Formulas  $x a \times 8$ , and  $x a \times 8 +$ .

Where virtue wants, and vice abounds, and wealth is but a baited  
 hook  
 Wherewith men swallow down the bane before on danger dark they  
 look.

§ 574. *Verses formed upon the Third Measure, or  $a x x$ .*—  
 Verses formed upon measure  $a x x$  are neither frequent nor  
 regular. Generally there is the deficiency of some unaccented  
 syllable, in which the formula is reduced to  $a x x$ —, which  
 may be confounded with the first measure, or  $a x$ . The point  
 to determine is, whether the general character of the verse be  
 trisyllabic or dissyllabic.

1. Two measures. Formulas  $a x x \times 2$ , and  $a x x \times 2$ —.  
 Of these the latter is most common. Not only one of the  
 unaccented syllables, but even both of them are frequently  
 wanting at the end of lines.

Whére shall the lóver rest,  
 Whóm the Fates séver,  
 Fróm his true maíden's breast,  
 Párted for ever ?  
 Whére through gróves deép and high,  
 Sóunds the far bíllow ;  
 Whére early víolets die  
 U'nder the wíllow.—SCOTT.

O'ft have I seén the sun,  
 To do her hónour,  
 Fíx himself át his noon  
 Tó look upón her,  
 And hath gílt év'ry grove  
 E'v'ry híll near her,  
 Wíth his flames fróm above,  
 Stríving to cheér her.



A'nd when she fróm his sight  
 Háth herself túrned,  
 Hé, as it hád been night,  
 I'n clouds hath móurned.—DRAYTON.

2. Three measures. Formulas  $a x x \times 3$ , and  $a x x \times 3 -$ .

Peáce to thee, ísle of the ócean,  
 Peáce to thy breézes and bíllows!—BYRON.

3. Four measures. Formulas  $a x x \times 4$ , and  $a x x \times 4 -$ .

Mérrily, mérrily sháll I live nów,  
 U'nder the blóssom that hángs on the bough.—SHAKSPERE.

1.

Wárriors or chiéfs, should the sháft or the swórd  
 Piérce me in leáding the hóst of the Lórd,  
 Heéd not the córpse, though a kíng's in your páth,  
 Bury your steél in the bósoms of Gáth.

2.

Thóu, who art beáring my búckler and bów,  
 Should the soldiers of Saul look away from the foe,  
 Láy me that móment in bloód at thy feét,  
 Míne be the doóm that they dáre not to meét.

3.

Fárewell to óthers, but néver we párt,  
 Heír to my róyalty, són of my heárt;  
 Bríght be the díadem, boúndless the swáy,  
 Or kíngly the deáth that awáits us to-dáy.—BYRON.

§ 575. *Verses formed upon the Fourth Measure, or  $x a x$ .*—  
 Verses of a single measure are equivocal, since  $x a x$  cannot be distinguished from  $x a +$ , and  $x a x -$  is identical in form with  $x a$ . The general character of the verses in the neighbourhood determine, whether measures of this sort shall be looked upon as dissyllabic or trisyllabic.

1. Two measures. Formulas  $x a x \times 2$ , and  $x a x \times 2 -$ .

Besíde her are laíd  
 Her máttock and spáde—  
 Alóne she is thére,  
 Her shóúlders are báre—



E'ver alóne  
She máketh her moán.—TENNYSON.

But vainly thou wárrest;  
For thís is alóne in  
Thy pówer to déclare,  
That, ín the dim fórest,  
Thou heárd'st a low moáning.—COLERIDGE.

2. Three measures. Formulas  $x a x \times 3$ , and  $x a x \times 3-$ .

I've fóund out a gíft for my fáir;  
I've fóund where the woód-pigeons breéd:  
But lét me that plúnder forbeár;  
She'll sáy 't was a bárbarous deed.  
He né'er could be trúe, she avérr'd,  
Who [would] rób a poor bírd of its yóung;  
[And] I lóved her the móre when I heárd  
Such ténderness fáll from her tóngue.—SHENSTONE.

A cónquest how hárd and how glórious;  
Though fáte had fast boúnd her,  
With Stýx nine times róund her,  
Yet músic and lóve were victórious.—POPE.

3. Four measures. Formulas  $x a x \times 4$ , and  $x a x \times 4-$ .

The wórld will not chángé, and her heárt will not breák.  
TENNYSON.

Remémber the glóries of Brían the bráve.—MOORE.

Oh húsh thee, my bábie, thy síre was a kníght,  
Thy móther a lády both lóvely and bríght:  
The woóds, and the gléns, and the tówers which we seé,  
They áll are belónging, dear bábie, to theé.—SCOTT.

I ask not the pleasures that riches supply,  
My sabre must win what the weaker must buy:  
[It] shall win the fair bride with her long flowing hair,  
And many a maid from her mother shall tear.

I love the fair face of the maid in her youth,  
[Her] caresses shall lull me, her music shall soothe.  
[Let] her bring to my chamber the many-toned lyre,  
And sing me a song on the fall of her sire.—BYRON.



Oh! yóung Lochinvár is come óút of the wést :  
 Through áll the wide bólder his steéds are the bést ;  
 And, sáve his good broádsword, he weápons had nóne,  
 He róde all unárm'd, and he róde all alóne.  
 So fáithful in lóve, and so gállant in wár,  
 [Did] ye e'ér hear of brídegroom like yóung Lochinvár ?  
SCOTT.

[Thanks,] my Lórd, for your vén'son ; for finer nor fáttér  
 Ne'er ránged in the fórest nor smóked on the plátter :  
 The flésh was a pícture for páinters to stúdy,  
 The fát was so whíte, and the leán was so rúddy.  
 [Though] my stómach was shárp, I could scárce help regrétting  
 To spoíl such a délicate pícture by eáting.—GOLDSMITH.

§ 576. *Verses formed upon the Fifth Measure, or  $x x a$ .*

1. Formula  $x x a$ .

As ye sweép  
 Through the deép.—CAMPBELL.

Usually—

As ye sweép, through the deép.

2. Formula  $x x a \times 2$ .

In my ráge shall be seén  
 The revéngé of a queén.—ADDISON.

3. Formula  $x x a \times 3$ .

Mixed with 2.

See the snákes how they reár,  
 How they híss in the áir,  
 And the spárkles they flásh from their éyes.—DRYDEN.

4. Formula  $x x a \times 4$ .

And the kíng seized a flámbeau with zéal to destróy.—DRYDEN.

5. Formula  $x x a \times 5$ . } Rare, if real.  
 6. Formula  $x x a \times 6$ . }

7. Formula  $x x a \times 7$ —.

Now he róde on the wáves of the wíde rolling séa, and he fórayed  
 aróund like a háwk.

It is only the postulate of *p.* 452 in respect to the effect of



a rhyme or its absence that makes this a single line rather than two.

§ 577. *Nomenclature of English metres*.—It is only a few of the English metres that are known by fixed names. They are as follows:—

1. *Gay's Stanza*.—Lines of three measures, *x a*, with alternate rhymes. The odd (*i. e.* the 1st and 3rd) rhymes double.

'T was when the seas were roaring  
With hollow blasts of wind,  
A damsel lay deploring,  
All on a rock reclined.

2. *Common Octosyllabics*.—Four measures, *x a*, with rhyme, and (unless the rhymes be double) eight syllables (*octo syllabæ*).—Butler's "Hudibras," Scott's poems, "The Giaour," and other poems of Lord Byron.

3. *Elegiac Octosyllabics*.—Same as the last, except that the rhymes are regularly alternate, and the verses arranged in stanzas.

And on her lover's arm she leant,  
And round her waist she felt it fold,  
And far across the hills they went,  
In that new world which now is old:  
Across the hills and far away,  
Beyond their utmost purple rim,  
And deep into the dying day  
The happy princess follow'd him.—TENNYSON.

4. *Octosyllabic Triplets*.—Three rhymes in succession. Generally arranged as stanzas.

I blest them, and they wander'd on;  
I spoke, but answer came there none:  
The dull and bitter voice was gone.—TENNYSON.

5. *Blank Verse*.—Five measures, *x a*, without rhyme. "Paradise Lost," Young's "Night Thoughts," Cowper's "Task."

6. *Heroic Couplets*.—Five measures, *x a*, with pairs of rhymes. Chaucer, Denham, Dryden, Waller, Pope, Goldsmith, Cowper, Byron, Moore, Shelley, &c. This is the common metre for narrative, didactic, and descriptive poetry.



7. *Heroic Triplets*.—Five measures, *x a*. Three rhymes in succession. Arranged in stanzas. This metre is sometimes interposed among heroic couplets.

8. *Elegiacs*.—Five measures, *x a*, with regularly-alternate rhymes, and arranged in stanzas.

The curfew tolls the knell of parting day,  
The lowing herds wind slowly o'er the lea,  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me.—GRAY.

9. *Rhymes Royal*.—Seven lines of heroics, with the last two rhymes in succession, and the first five recurring at intervals.

This Troilus, in gift of curtesie,  
With hawk on hond, and with a huge rout  
Of knightes, rode, and did her company,  
Passing all through the valley far about;  
And further would have ridden out of doubt.  
Full faine and woe was him to gone so sone;  
But turn he must, and it was eke to doen.—CHAUCER.

This metre was common with the writers of the earlier part of Queen Elizabeth's reign. It admits of varieties according to the distribution of the first five rhymes.

10. *Ottava Rima*.—A metre with an Italian name, and borrowed from Italy, where it is used generally for narrative poetry. The "*Morgante Maggiore*" of Pulci, the "*Orlando Innamorato*" of Bojardo, the "*Orlando Furioso*" of Ariosto, the "*Gierusalemme Liberata*" of Tasso, are all written in this metre. Besides this, the two chief epics of Spain and Portugal respectively (the "*Araucana*" and the "*Os Lusíadas*") are thus composed. Hence it is a form of poetry which is Continental rather than English, and naturalized rather than indigenous. The stanza consists of eight lines of heroics, the six first rhyming alternately, the last two in succession.

Arrived there, a prodigious noise he hears,  
Which suddenly along the forest spread;  
Whereat from out his quiver he prepares  
An arrow for his bow, and lifts his head;



And, lo! a monstrous herd of swine appears,  
 And onward rushes with tempestuous tread,  
 And to the fountain's brink precisely pours,  
 So that the giant's join'd by all the boars.

*Morgante Maggiore* (LORD BYRON'S *Translation*).

11. *Terza Rima*.—Like the last, borrowed both in name and nature from the Italian, and scarcely yet naturalized in England.

The Spirit of the fervent days of old,  
 When words were things that came to pass, and Thought  
 Flash'd o'er the future, bidding men behold  
 Their children's children's doom already brought  
 Forth from the abyss of Time which is to be,  
 The Chaos of events where lie half-wrought  
 Shapes that must undergo mortality:  
 What the great seers of Israel wore within,  
 That Spirit was on them and is on me;  
 And if, Cassandra-like, amidst the din  
 Of conflicts, none will hear, or hearing heed  
 This voice from out the Wilderness, the sin  
 Be theirs, and my own feelings be my meed,  
 The only guerdon I have ever known.

12. *Alexandrines*.—Six measures, *x a*, generally (perhaps always) with rhyme. The name is said to be taken from the fact that early romances upon the deeds of Alexander of Macedon, of great popularity, were written in this metre. One of the longest poems in the English language is in *Alexandrines*, viz. Drayton's "*Poly-olbion*."

13. *Spenserian Stanza*.—A stanza consisting of nine lines, the eight first heroics, the last an Alexandrine.

It hath been through all ages ever seen,  
 That with the prize of arms and chivalrie  
 The prize of beauty still hath joined been,  
 And that for reason's special privitie;  
 For either doth on other much rely.  
 For he meseems most fit the fair to serve  
 That can her best defend from villanie;  
 And she most fit his service doth deserve,  
 That fairest is, and from her faith will never swerve.

SPENSER.



"Childe Harold" and other important poems are composed in the Spenserian stanza.

14. *Service Metre*.—Couplets of seven measures,  $x a$ . This is the common metre of the Psalm versions. It is also called Common Measure, or Long Measure.

15. *Ballad Stanza*.—Service metre broken up in the way suggested in p. 452. Goldsmith's "Edwin and Angelina," &c.

16. *Poulterer's Measure*.—Alexandrines and service metre alternately. Found in the poetry of Henry the Eighth's time.

No other amongst the numerous English metres have hitherto received names.



## CHAPTER VII.

SYMMETRICAL, UNSYMMETRICAL, AND CONVERTIBLE METRES.  
—RHYTHM.

§ 578. *Latitude in respect to the periodicity of the recurrence of similarly-accented syllables in English.*—Metre is the recurrence, within certain intervals, of syllables similarly affected.

The particular way in which syllables are *affected* in English metres is that of *accent*.

The more regular the period at which similar accents recur the more typical the metre.

Nevertheless absolute regularity is not requisite.

This leads to the difference between symmetrical and unsymmetrical metres.

*Symmetric Metres.*—Allowing for indifference of the number of syllables in the last measure, it is evident that in all lines where the measures are dissyllabic the syllables will be a multiple of the accents, *i. e.* they will be twice as numerous. Hence, with three accents there are six syllables; with four accents, eight syllables, &c.

Similarly, in all lines where the measures are trisyllabic the syllable will also be multiples of the accents, *i. e.* they will be thrice as numerous. Hence, with three accents there will be nine syllables, with four accents, twelve syllables, and with seven accents, twenty-one syllables.

Lines of this sort may be called symmetrical.

*Unsymmetric Metres.*—Lines, where the syllables are *not* a multiple of the accents, may be called unsymmetric. Occasional specimens of such lines occur interspersed amongst others of symmetrical character. Where this occurs the



general character of the versification may be considered as symmetrical also.

The case, however, is different where the whole character of the versification is unsymmetrical, as it is in the greater part of Coleridge's "Christabel," and Byron's "Siege of Corinth."

In the yéar since Jésus diéd for mén,  
Eighteen húndred yeárs and tén,  
Wé were a gállant cómpany',  
Ríding o'er lánd and sáiling o'er séa.  
O'h ! but wé went mérrily' !  
We fórded the ríver, and clómb the high híll,  
Néver our steéds for a dáy stood stíll.  
Whéther we láy in the cáve or the shéd,  
Our sleép fell sóft on the hárdest béd ;  
Whéther we cóuch'd on our róugh capóte,  
Or the róughér plánk of our glíding bóat ;  
Or strétch'd on the beách or our sáddles spréad  
As a píllow beneáth the résting héad,  
Frésh we wóke upón the mórrów.  
A'll our thóughts and wórds had scópe,  
Wé had héalth and wé had hópe,  
Tóil and trável, bút no sórrów.

Here the formula is—

*x x a x a x a x a*  
*a x a x a x a*  
*a x x a x a x a*  
*a x x a x a x x a*  
*a x a x a x x*  
*x a x x a x x a x x a*  
*a x x a x x a x a*  
*a x x a x x a x x a*  
*x a x a x x a x a*  
*a x x a x x a x a*  
*x x a x a x x a x a*  
*x a x x a x x a x a*  
*x x a x x a x a x a*  
*a x a x a x a x*  
*a x a x a x a*  
*a x a x a x a*  
*a x a x a x a x*



These lines are naturally trisyllabic; from any measure of which one of the unaccented syllables may be ejected. Where they are symmetrical they are so by accident.

A metrical fiction, that conveniently illustrates their structure, is the doctrine that they are *lines formed upon measure x a x*, for which either *x x a* or *a x x* may be substituted, and from which either *a x* or *x a* may be formed by ejection of either the first or last unaccented syllable.

§ 579. *Convertible Metres*.—Such a line as

Ere her faithless sons betray'd her

may be read in two ways. We may either lay full stress upon the word *ere*, and read

E're her fáithless sóns betráy'd her;

or we may lay little or no stress upon either *ere* or *her*, reserving the full accentuation for the syllable *faith-* in *faithless*, in which case the reading would be

Ere her fáithless sóns betráy'd her.

Lines of this sort may be called examples of *convertible metres*, since, by changing the accent, a dissyllabic line may be converted into one partially trisyllabic, and *vice versá*.

This property of convertibility is explained by the fact of accentuation being *a relative quality*. In the example before us *ere* is sufficiently strongly accented to stand in contrast to *her*, but it is not sufficiently strongly accented to stand upon a par with the *faith-* in *faithless* if decidedly pronounced.

The real character of convertible lines is determined from the character of the lines with which they are associated. That the second mode of reading the line in question is the proper one, may be shown by reference to the stanza wherein it occurs.

Let E'rin remémber her dáys of óld,  
Ere her fáithless sóns betráy'd her,  
When Málachi wóre the cóllar of góld,  
Which he wón from the próud inváder.

Again, such a line as

For the glory I have lost,



although it may be read

For the glóry I have lóst,

would be read improperly. The stanza wherein it occurs is essentially dissyllabic (*a x*).

Heéd, oh heéd my fátal stóry !

I' am Hósier's ínjured ghóst,

Cóme to seék for fáme and glóry—

Fór the glóry I' have lóst.

§ 580. *Metrical and Grammatical Combinations*.—Words, or parts of words, that are combined as measures, are words, or parts of words, combined *metrically*, or in *metrical combination*.

Syllables combined as words, or words combined as portions of a sentence, are syllables and words *grammatically combined*, or in *grammatical combination*.

The syllables *ere her faith-* form a metrical combination.

The words *her faithless sons* form a grammatical combination.

When the syllables contained in the same measure (or connected metrically) are also contained in the same construction (or connected grammatically), the metrical and the grammatical combinations coincide. Such is the case with the line

Remémber | the glóries | of Brían | the Bráve ;

where the same division separates both the measure and the subdivisions of the sense, inasmuch as the word *the* is connected with the word *glories* equally in grammar and in metre, in syntax and in prosody. So is *of* with *Brian*, and *the* with *Brave*.

Contrast with this such a line as

A chieftain to the Highlands bound.

Here the metrical division is one thing, the grammatical division another, and there is no coincidence.

*Metrical,*

A chíef | tain tó | the Hígh | lands bóund.



*Grammatical,*

A chieftain | to the Highlands | bound.

In the following stanza the coincidence of the metrical and grammatical combination is nearly complete :—

To árms ! to árms ! The sérfs, they róam  
O'ér híll, and dále, and glén :  
The kíng is deád, and tíme is cóme  
To choóse a chiéf agáin.

In

Wárriors or chiéfs, should the sháft or the swórd  
Piérce me in léading the hóst of the Lórd,  
Heéd not the córpse, though a kíng 's in your páth,  
Búry your steél in the bósoms of Gáth.—BYRON.

there is a non-coincidence equally complete.

§ 581. *Rhythm*.—The character of a metre is marked and prominent in proportion as the metrical and the grammatical combinations coincide. The extent to which the measure *a x x* is the basis of the stanza last quoted is concealed by the antagonism of the metre and the construction. If it were not for the axiom, that *every metre is to be considered uniform until there is proof to the contrary*, the lines might be divided thus :—

*a x   x a   x x a   x x a*  
*a x   x a x   x a x   x a*  
*a x   x a   x x a   x x a*  
*a x   x a   x a x   x a*

The variety which arises in versification from the different degrees between the coincidence and the non-coincidence between the metrical and grammatical combinations may be called *Rhythm*.

§ 582. The majority of English *words* are of the form *a x*; that is, words like *týrant* are commoner than words like *presúme*.

The majority of English *metres* are of the form *x a*; that is, lines like

*The wáy was lóng, the wínd was cóld,*



are commoner than lines like

*Queen and húntréss cháste and fáir.*

The multitude of unaccentuated words like *the, from, &c.*, taken along with the fact that they *precede* the words with which they agree, or which they govern, accounts for the apparent antagonism between the formulæ of our *words* and the formulæ of our *metres*. The contrast between a Swedish line of the form *a x*, and its literal English version in *x a*, shows this.

In Swedish the secondary part of the construction *follows*, in English it *precedes* the main word.

*Swedish.*

Váren kómmer, fúglen quíttrar, skóven lö'fvas, sólen lér.

*English.*

*The spring is come, the bird is blythe, the wood is green, the sun is bright.*

In this way Syntax affects Prosody.



## CHAPTER VIII.

## ENGLISH IMITATIONS OF THE CLASSICAL METRES.

§ 583. *The Classical Metres as read by Englishmen.*—The metres of the classical languages consist essentially in the recurrence of similar quantities; *accent playing a part.*—Now there are reasons for investigating the facts involved in this statement more closely than has hitherto been done; since the following circumstances make some inquiry into the extent of the differences between the English and the classical systems of metre, an appropriate element of a work upon the English language.

1. The classical poets are authors pre-eminently familiarized to the educated English reader.

2. The notions imbibed from a study of the classical prosodies have been unduly mixed up with those which should have been derived more especially from the poetry of the German nations.

3. The attempt to introduce (so-called) Latin and Greek metres into the German tongues, has been partially successful on the Continent, and not unattempted in Great Britain.

The first of these statements requires no comment.

The second will bear some illustration. The English grammarians sometimes borrow the classical terms, *iambic*, *trochee*, &c., and apply them to their own metres.

How is this done? In two ways, one of which is wholly incorrect, the other partially correct, but inconvenient.

To imagine that we have in English, for the practical purposes of prosody, syllables *long in quantity* or *short in quantity*, syllables capable of being arranged in groups constituting feet, and feet adapted for the construction of hexa-



metres, pentametres, sapphics, and alcaics, just as the Latins and Greeks had, is wholly incorrect. The English system of versification is founded, not upon the periodic recurrence of similar *quantities*, but upon the periodic recurrence of similar accents.

The less incorrect method consists in giving up all ideas of the existence of *quantity*, in the proper sense of the word, as an essential element in English metre; whilst we admit *accent* as its equivalent; in which case the presence of an accent is supposed to have the same import as the lengthening, and the absence of one, as the shortening, of a syllable; so that, *mutatis mutandis*, *a* is the equivalent to  $\bar{\phantom{a}}$ , and *x* to  $\acute{\phantom{a}}$ .

In this case the metrical notation for—

The wáy was lóng, the wínd was cóld—  
Mérrily, mérrily, sháll I live nów—

would be, not—

$x a, x a, x a, x a,$   
 $a x x, a x x, a x x, a$

respectively, but—

$\cup - \cup - \cup - \cup -$   
 $- \cup \cup - \cup \cup - \cup \cup -$

Again—

As they splásh in the blóod of the slíppery streét,  
is not—

$x x a, x x a, x x a, x x a,$

but—

$\cup \cup - \cup \cup - \cup \cup - \cup \cup -$

With this view there are a certain number of classical *feet*, with their syllables affected in the way of *quantity*, to which there are equivalent English *measures* with their syllables affected in the way of *accent*. Thus if the formula

A, $\bar{\phantom{a}} \acute{\phantom{a}}$	be a classical,	the formula $a x$ is an English	<i>trochee</i> .
B, $\bar{\phantom{a}} \bar{\phantom{a}}$	„	„ $x a$	„ <i>iambus</i> .
C, $\bar{\phantom{a}} \bar{\phantom{a}} \bar{\phantom{a}}$	„	„ $a x x$	„ <i>dactyle</i> .
D, $\bar{\phantom{a}} \bar{\phantom{a}}$	„	„ $x a x$	„ <i>amphibrachys</i> .
E, $\bar{\phantom{a}} \bar{\phantom{a}} \bar{\phantom{a}}$	„	„ $x x a$	„ <i>anapæst</i> .



And so on in respect to the larger groups of similarly-affected syllables which constitute whole lines and stanzas; verses like

- A. Cóme to séek for fáme and glóry—
- B. The wáy was lóng, the wínd was cóld—
- c. Mérrily, mérrily sháll I live nów—
- D. But váinly thou wárrest—
- E. At the clóse of the dáy when the hámlet is stíll—

are (*a*), trochaic; (*b*), iambic; (*c*), dactylic; (*d*), amphibrachych; and (*e*), anapæstic, respectively.

And so, with the exception of the word *amphibrachych* (which I do not remember to have seen), the terms have been used. And so, with the same exception, systems of versification have been classified.

§ 584. *Reasons against the classical nomenclature as applied to English metres.*—These lie in the two following facts:—

1. Certain English metres have often a very different character from their supposed classical analogues.

2. Certain classical *feet* have no English equivalents.

*Certain English metres have often a very different metrical character, &c.*—Compare such a so-called English anapæst as—

As they splásh in the blóod of the slíppery streét—  
with

Δεκάτον μὲν ἔτος τοδ' ἐπεὶ Πριάμου.

For the latter line to have the same movement as the former, it must be read thus—

Dekatón men etós to d' epéi Priamóu.

Now we well know that, whatever may be an English scholar's notions of the Greek accents, this is not the way in which he reads Greek anapæsts.

Again the *trochaic* movement of the *iambic* senarius is a point upon which the most exclusive Greek metrists have insisted; urging the necessity of reading (for example) the first line in the Hecuba—

Hæ'ko nékron keuthmóna kai skótu pýlas.



rather than—

Hækó nekrón keuthmóna kai skotóu pylás.

I have said that *certain English metres have often a very different metrical character*, &c. I can strengthen the reasons against the use of classical terms in English prosody, by enlarging upon the word *often*. The frequency of the occurrence of a difference of character between classical and English metres similarly named is not a matter of *accident*, but is, in many cases, a necessity arising out of the structure of the English language as compared with that of the Greek and Latin—especially the Greek.

With the exception of the so-called second futures, there is no word in Greek whereof the *last* syllable is accented. Hence, no English line ending with an accented syllable can have a Greek equivalent. Accent for accent—

GREEK.	LATIN.	ENGLISH.
<i>Týpto,</i>	<i>Vóco,</i>	= <i>Týrant,</i>
<i>Týptomen,</i>	<i>Scríbere</i>	= <i>Mérrily,</i>
<i>Keuthmóna,</i>	<i>Vidístis</i>	= <i>Disáble,</i>

but no Greek word (with the exception of the so-called second futures like  $\nu\epsilon\mu\omega = nemó$ ), and (probably) no Latin word at all, is accented like *presúme* and *cavalíer*.

From this it follows that although the first three measures of such so-called English anapæsts as—

As they splásh in the blóod of the slíppery streét,  
may be represented by Greek equivalents (*i. e.* equivalents in the way of accent)—

Ep' omóisi feróusi ta kleína—

a parallel to the last measure (*-ery streét*) can only be got at by one of two methods; *i. e.* by making the verse end in a so-called second future, or else in a vowel preceded by an accented syllable, and cut off—

Ep' omóisi feróusi ta kleína nemó—

or,

Ep' omóisi feróusi tá kleína prosóp'.*

* For *prosópa*. The Greek has been transliterated into English for the sake of showing the effect of the accents more conveniently.



Now it is clear that when, over and above the fact of certain Greek metres having a different movement from their supposed English equivalents, there is the additional circumstance of such an incompatibility being less an accident than a necessary effect of difference of character in the two languages, the use of terms suggestive of a closer likeness than either does or ever can exist is to be condemned; and this is the case with the words *dactylic*, *trochaic*, *iambic*, *anapæstic*, as applied to English versification.

*Certain classical feet have no English equivalents.*—Whoever has considered the principles of English prosody, must have realized the important fact that, *ex vi termini*, no English measure can have either more or less than one accented syllable.

On the other hand, the classical metrists have several measures wherein there is more than one long syllable. Thus, to go no farther than the trisyllabic feet, we have the pyrrhic (˘˘) and tribrach (˘˘˘) without a long syllable at all, and the spondee (— —), amphimacer (—˘—), and molossus (— — —) with more than one. It follows, then, that (even *mutatis mutandis*, i. e. with the accent considered as the equivalent to the long syllable) English pyrrhics, English tribrachs, English amphimacers, English spondees, and English molossi are, each and all, prosodial impossibilities.

It is submitted to the reader that the latter reason (based wholly upon the limitations that arise out of the structure of language) strengthens the objections of the previous section.

§ 585. *The classical metres metrical even to English readers.*—The attention of the reader is directed to the difficulty involved in the following (apparently or partially) contradictory facts.

1. Accent and quantity differ; and the metrical systems founded upon them differ also.

2. The classical systems are founded upon quantity.

3. The English upon accent.

4. Nevertheless, notwithstanding the difference of the principle upon which they are constructed, the classical metres,



even as read by Englishmen, and read *accentually*, are metrical to English ears.

Preliminary to the investigation of the problem in question it is necessary to remark—

1. That the correctness or incorrectness of the English pronunciation of the dead languages has nothing to do with the matter. Whether we read Homer exactly as Homer would read his own immortal poems, or whether we read them in such a way as would be unintelligible to Homer reappearing upon earth, is perfectly indifferent.

2. That whether we pronounce the anapæst *pătŭlæ*, precisely as we pronounce the dactyle *Tītŷrě*, or draw a distinction between them, is also indifferent. However much, as is done in some of the schools, we may say *scri-bere* rather than *scrib-ere*, or *am-or*, rather than *a-mor*, under the notion that we are lengthening or shortening certain syllables, one unsurmountable dilemma still remains, viz. that the shorter we pronounce the vowel, the more we suggest the notion of the consonant which follows it being doubled; whilst double consonants *lengthen* the vowel which precedes them. Hence, whilst it is certain that *patulæ* and *Tityre* may be pronounced (and that without hurting the metre) so as to be both of the same *quantity*, it is doubtful what that *quantity* is. Sound for sound, *Tityre* may be as short as *pătulæ*. Sound for sound, *pättulæ* may be as long as *Tittyre*.

Hence, the only assumptions requisite are—

a. That Englishmen do *not* read the classical metres according to their quantities.

b. That, nevertheless, they find metre in them.

§ 586. *Why are the classical metres metrical to English readers?* — Notwithstanding the extent to which quantity differs from accent, there is no metre so exclusively founded upon the former as to be without a certain amount of the latter; and in the majority (at least) of the classical (and probably other) metres *there is a sufficient amount of accentual elements to constitute metre; even independent of the quantitative ones.*

*Many (perhaps all) classical metres on a level with the un-*



*symmetrical English ones.*—The following is the notation of the extract from the “Siege of Corinth” in the preceding chapter:—

*x x a x a x a x a*  
*a x a x a x a*  
*a x x a x a x a*  
*a x x a x a x x a*  
*a x a x a x x*  
*x a x x a x x a x x a*  
*a x x a x x a x a*  
*a x x a x x a x x a*  
*x a x a x x a x a*  
*a x x a x x a x a*  
*x x a x a x x a x a*  
*x a x x a x x a x a*  
*x x a x x a x a x a*  
*a x a x a x a x*  
*a x a x a x a*  
*a x a x a x a*  
*a x a x a x a x*

Now many Latin metres present a recurrence of accent little more irregular than the quotation just analysed. The following is the accentual formula of the first two stanzas of the second ode of the first Book of Horace.

1.

*Accentual Formula of the Latin Sapphic.*

*a a x a x | a x a x a x*  
*a x x a x | a x a x a x*  
*a x x a x | a x a x a x*  
*a x x a x | a x a x a x*  
*a x x a x | a x a x a x*  
*a x x a x | a x a x a x*  
*a x x a x | a x a x a x*  
*a x x a x*

2.

*Latin Asclepiad.*

*Horace, Od. I. I. 1—6.*

*x a x a x x | a x x a x x*



<i>a x x a x x</i>		<i>a x a x a x</i>
<i>a x a x a x</i>		<i>a x x a x x</i>
<i>a x a x a x</i>		<i>a x x a x x</i>
<i>a x a x a x</i>		<i>a x x a x x</i>
<i>x a x a x x</i>		<i>a x x a x a x</i>

3.

*Latin Hexameter.**Æn.* I. 1—5.

<i>a x x a x a x a x x a x x a x</i>
<i>x a x x a x a x x x a x x a x</i>
<i>a x x x a x a x x x a x x a x</i>
<i>x a x x a x a x x x a x x a x</i>

A longer list of examples would show us that, throughout the whole of the classical metres, the same accents recur, sometimes with less, and sometimes with but very little more irregularity than they recur in the *unsymmetrical* metres of our own language; and this in a prosody based upon *quantity*.

§ 587. *Conversion of English into classical metres.*—In the preface to his Translation of Aristophanes, Mr. Walsh has shown, that, by a different distribution of lines, very fair hexameters may be made out of the well-known lines on the Burial of Sir John Moore:—

Not a drum was  
 Heard, not a funeral note, as his corse to the rampart we hurried,  
 Not a soldier dis-  
 Charged his farewell shot o'er the grave where our hero we buried.  
 We buried him  
 Darkly at dead of night, the sods with our bayonets turning;  
 By the struggling  
 Moonbeam's misty light and the lantern dimly burning.  
 Lightly they 'll  
 Talk of the spirit that's gone, and o'er his cold ashes upbraid him,  
 But little he 'll  
 Reck if they let him sleep on in the grave where a Briton has laid him.

Again, such lines as Coleridge's—

1. Make réady my gráve clothes to-mórrow;  
 or Shelley's—

2. Liquid Péneus was flówing,



are the exact analogues of lines like—

1. Jam lacte depúlsum leónem,

and—

2. Gráto Py'rrha sub ántro.

The rationale of so remarkable a phænomenon as *regularity of accent in verses considered to have been composed with a view to quantity only* has yet to be investigated. That it was necessary to the structure of the metres in question is certain; a fact which lead us to the consideration of the *Cæsura*.

§ 588. *Cæsura*.—The *cæsura* of the classical metrists is the result of—

1. The necessity in the classical metres of an accented syllable in certain parts of the verses.

2. The nearly total absence in the classical languages of words with an accent on the last syllable.

From the joint effect of these two causes, it follows that in certain parts of a verse no final syllable can occur, or no word can terminate.

Thus, in a language consisting chiefly of dissyllables, of which the first alone was accented, and in a metre which required the sixth syllable to be accented, the fifth and seventh would each be at the end of words, and that simply because the sixth was not.

Whilst in a language consisting chiefly of either dissyllables or trisyllables, and in a metre of the same sort as before, if the fifth were not final, the seventh would be so, or *vice versa*.

*Cæsura* means *cutting*. In a language destitute of words accented on the last syllable, and in a metre requiring the sixth syllable to be accented, a measure (foot) of either the formula  $x a$ , or  $x x a$  (*i. e.* a measure with the accent at the end), except in the case of words of four or more syllables, must always be either itself divided, or else cause the division of the following measures—*division* meaning the distribution of the syllables of the measure (foot) over two or more words. Thus—

*a.* If the accented syllable (the sixth) be the first of a word



of any length, the preceding one (the fifth) must be the final one of the word which went before; in which case the first and last parts belong to different words, and the measure (foot) is divided or *cut*.

*b.* If the accented syllable (the sixth) be the second of a word of three syllables, the succeeding one, which is at the end of the word, is the first part of the measure which follows; in which case the first and last parts of the measure (foot) which follows the accented syllable are divided or *cut*.

As the *cæsure*, or the necessity for dividing certain measures between two words, arises out of the structure of language, it only occurs in tongues where there is a notable absence of words accented on the last syllable. Consequently there is no *cæsure* in the English.

§ 589. As far as accent is concerned, the classical poets write in *measures* rather than *feet*.

Although the idea of writing English hexameters, &c., on the principle of an accent in a measure taking the place of the long syllables in a foot, is chimerical; it is perfectly practicable to write English verses upon the same principle which the classics themselves have written on, *i. e.* with accents recurring within certain limits; in which case the so-called classical metre is merely an unsymmetrical verse of a new kind. This may be either blank verse or rhyme.

The chief reason against the naturalization of metres of the sort in question (over and above the practical one of our having another kind in use already), lies in the fact of their being perplexing to the readers who have *not* been trained to classical cadences, whilst they suggest and violate the idea of *quantity* to those who have.

§ 590. *Synapheia*.—Of all metres that of English blank verse is the simplest. Perhaps, throughout the whole range of literature and art, no style of composition equally simple and severe can be found, the *paucity of rules* being the measure of the simplicity and severity.

A single rule gives the form of a noble metre—this rule being that *on every even syllable there shall be an accent*.

More than this is unnecessary. With this a poem of the magnitude of the “Paradise Lost” may be written—the licences



and accessory ornament that lie beyond being unnecessary and unimportant. This will become clearer when we have realized the fact that in English blank verse, even the division into lines is unnecessary, except so far as it is required for the division of words, and breaks in the sense.

With these the ends of lines should coincide.

If it were not so, the whole of such a poem as the "Paradise Lost" might form one line of indefinite length.

Certain Greek metres are thus framed; *e. g.* the Acatalectic Anapæstic Dimetre.

So complete is each part in itself, that the metre may be taken up anywhere, and all the lines cohere together—this cohesion being called *Synapheia* (= connection).

Now, English blank verse is as capable of a *Synapheia* as the Acatalectic Anapæstic.

For the sake of showing the extent to which the *accentual element* must be recognised in the classical metres, I reprint the following paper On the Doctrine of the Cæsure in the Greek Senarius, from the "Transactions of the Philological Society," June 23, 1843:—

In respect to the cæsure of the Greek tragic senarius, the rules, as laid down by Porson in the Supplement to his Preface to the Hecuba, and as recognised, more or less, by the English school of critics, seem capable of a more general expression, and, at the same time, liable to certain limitations in regard to fact. This becomes apparent when we investigate the principle that serves as the foundation to these rules; in other words, when we exhibit the *rationale*, or doctrine, of the cæsure in question. At this we can arrive by taking cognizance of a second element of metre beyond that of quantity.

It is assumed that the element in metre which goes, in works of different writers, under the name of *ictus metricus*, or of *arsis*, is the same as accent, *in the sense of that word in English*. It is this that constitutes the difference between words like *týrant* and *resúme*, or *súrvey* and *survéy*; or (to take more convenient examples) between the word *Aúgust*, used as the name of a month, and *augúst* used as an adjective.



Without inquiring how far this coincides with the accent and accentuation of the classical grammarians, it may be stated that, in the forthcoming pages, arsis, ictus metricus, and áccent (*in the English sense of the word*), mean one and the same thing. With this view of the arsis, or ictus, we may ask how far, in each particular foot of the senarius, it coincides with the quantity.

*First Foot.*—In the first place of a tragic senarius it is a matter of indifference whether the arsis fall on the first or second syllable; that is, it is a matter of indifference whether the foot be sounded as *týrant* or as *resúme*, as *Aúgust* or as *augúst*. In the following lines the words ἤκω, παλαι, εἶπερ, τινας, may be pronounced either as ἤκω, πάλαι, εἶπερ, τίνας, or as ἤκω', παλαί', εἰπερ', τινά'ς, without any detriment to the character of the line wherein they occur.

Ἔκω νεκρῶν κευθμῶνα καὶ σκοτοῦ πυλάς.

Πάλαι κυνηγετοῦντα καὶ μετροῦμενον.

Εἶπερ δίκαιος εἶσθ' ἐμός τα πατροθεν.

Τίνας ποθ' ἔδρας τασδε μοι δοάζετε.

or,

Ἠκώ' νεκρῶν κευθμῶνα καὶ σκοτοῦ πυλάς.

Παλαί' κυνηγετοῦντα καὶ μετροῦμενον.

Εἰπερ' δίκαιος εἶσθ' ἐμός τα πατροθεν.

Τινά'ς ποθ' ἔδρας τασδε μοι δοάζετε.

*Second Foot.*—In the second place, it is also matter of indifference whether the foot be sounded as *Aúgust* or as *augúst*. In the first of the four lines quoted above we may say either νέκρων or νεκρώ'ν, without violating the rhythm of the verse.

*Third Foot.*—In this part of the senarius it is no longer a matter of indifference whether the foot be sounded as *Aúgust* or as *augúst*; that is, it is no longer a matter of indifference whether the arsis and the quantity coincide. In the circumstance that the last syllable of the third foot *must* be accented (*in the English sense of the word*), taken along with a second fact, soon about to be exhibited, lies the doctrine of the pen-thimimer and hepthimimer cæsuras.



The proof of the coincidence between the arsis and the quantity in the third foot is derived partly from *à posteriori*, partly from *à priori* evidence.

1. In the Supplikes of Æschylus, the Persæ, and the Bacchæ, three dramas where licences in regard to metre are pre-eminently common, the number of lines wherein the sixth syllable (*i. e.* the last half of the third foot) is without an arsis, is at the highest sixteen, at the lowest five; whilst in the remainder of the extant dramas the proportion is undoubtedly smaller.

2. In all lines where the sixth syllable is destitute of ictus, the iambic character is violated: as—

Θρηκην περασά'ντες μογίς πολλῷ πονῶ.

Δυοῖν γεροντοῖν δὲ στρατηγείται φυγή.

These are facts which may be verified either by referring to the tragedians, or by constructing senarii like the lines last quoted. The only difficulty that occurs arises in determining, in a dead language like the Greek, the absence or presence of the arsis. In this matter the writer had satisfied himself of the truth of the two following propositions:—1. That the accentuation of the grammarians denotes some modification of pronunciation other than that which constitutes the difference between *Aúgust* and *augúst*; since, if it were not so, the word ἄγγελον would be sounded like *mérrily*, and the word ἀγγέλων like *disáble*; which is improbable. 2. That the arsis lies upon radical rather than inflectional syllables, and out of two inflectional syllables upon the first rather than the second; as βλέπ-ω, βλέψ-άσ-α, not βλέπ-ω', βλέψ-ασ-ά'. The evidence upon these points is derived from the structure of language in general. The *onus probandi* lies with the author who presumes an arsis (accent in the English sense) on a *non-radical* syllable.

Doubts, however, as to the pronunciation of certain words, leave the precise number of lines violating the rule given above undetermined. It is considered sufficient to show that wherever they occur the iambic character is violated.

The circumstance, however, of the last half of the third foot requiring an arsis, brings us only half way towards the doctrine of the cæsura. With this must be combined a second



fact arising out of the constitution of the Greek language in respect to its accent. In accordance with the views just exhibited, the author conceives that no Greek word has an arsis upon the last syllable, except in the three following cases :—

1. Monosyllables, not enclitic; as σφών, πάς, χθών, δμώς, νών, νύν, &c.

2. Circumflex futures; as νεμώ, τεμώ, &c.

3. Words abbreviated by apocope; in which case the penultimate is converted into a final syllable; δώμ', φειδεσ'θ' κεντείτ', εγω'γ', &c.

Now the fact of a syllable with an arsis being, in Greek, rarely final, taken along with that of the sixth syllable requiring, in the senarius, an arsis, gives, as a matter of necessity, the circumstance that, in the Greek drama, the sixth syllable shall occur anywhere rather than at the end of a word; and this is only another way of saying, that, in a tragic senarius, the syllable in question shall generally be followed by other syllables in the same word. All this the author considers as so truly a matter of necessity, that the objection to his view of the Greek cæsure must lie either against his idea of the nature of the accents, or nowhere; since, that being admitted, the rest follows of course.

As the sixth syllable must not be final, it must be followed in the same word by one syllable, or by more than one.

1. *The sixth syllable followed by one syllable in the same word.*—This is only another name for the seventh syllable occurring at the end of a word, and it gives at once the hepthimimer cæsure: as—

Ἦκω νεκρῶν κευθμώνα καὶ σκοτοῦ πυλάς.

Ἰκτηριοῖς κλαδοῖσιν ἐξεστεμμενοί.

Ὁμοῦ τε παιανῶν τε καὶ στεναγμάτων.

2. *The sixth syllable followed by two (or more) syllables in the same word.*—This is only another name for the eighth (or some syllable after the eighth) syllable occurring at the end of a word; as—

Ὀδμῇ βροτειῶν αἵματων με προσγελα.

Λαμπροὺς δυναστὰς ἐμ'πρεπόντας αἰθερί.



Now this arrangement of syllables, taken by itself, gives anything rather than a hepthimimer; so that if it were at this point that our investigations terminated, little would be done towards the evolution of the *rationale* of the cæsura. It will appear, however, that in those cases where the circumstance of the sixth syllable being followed by two others in the same words, causes the eighth (or some syllable after the eighth) to be final, either a penthimimer cæsura, or an equivalent, will, with but few exceptions, be the result. This we may prove by taking the eighth syllable and counting back from it. What *follows* this syllable is immaterial: it is the number of syllables in the same word that *precedes* it that demands attention.

1. *The eighth syllable preceded in the same word by nothing.*—This is equivalent to the seventh syllable at the end of the preceding word: a state of things which, as noticed above, gives the hepthimimer cæsura.

Ἀνὴριθμον γελαΐσμα παμ|μητορ δε γη.

2. *The eighth syllable preceded in the same word by one syllable.*—This is equivalent to the sixth syllable at the end of the word preceding; a state of things which, as noticed above, rarely occurs. When, however, it does occur, one of the three conditions under which a final syllable can take an arsis must accompany it. Each of these conditions requires notice.

a). With a non-enclitic *mono*-syllable the result is a penthimimer cæsura; since the syllable preceding a monosyllable is necessarily final.

Ἦκω σεβίζων σόν Κλύ|ται|μνηστρα κρατος.

No remark has been made by critics upon lines constructed in this manner, since the cæsura is a penthimimer, and consequently their rules are undisturbed.

β). With *poly*-syllabic circumflex futures constituting the third foot, there would be a violation of the current rules respecting the cæsura. Notwithstanding this, if the views of the present paper be true, there would be no violation of the iambic character of the senarius. Against such a line as

Κάγω το σον νεμώ ποθει|νον αυλιον



there is no argument *à priori* on the score of the iambic character being violated; whilst in respect to objections derived from evidence *à posteriori*, there is sufficient reason for such lines being rare.

γ). With *poly*-syllables abbreviated by apocope, we have the state of things which the metrists have recognised under the name of quasi-cæsure; as—

Κεντεῖτε μὴ φειδέσθ' ἐγὼ | ἴτεκον Παρίν.

3.—*The eighth syllable preceded in the same word by two syllables.*—This is equivalent to the fifth syllable occurring at the end of the word preceding: a state of things which gives the penthimimer cæsure; as—

Οἰμὴ βροτείων αἵματῶν | με προσγελα.  
 Λαμπροὺς δυνάστας ἐμ' ἔπρεπον | τας αἰθερί.  
 Ἀψυχὸν εἰκὼ πρόσγελω | σα σώματος.

4. *The eighth syllable preceded in the same word by three or more than three syllables.*—This is equivalent to the fourth (or some syllable preceding the fourth) syllable occurring at the end of the word preceding; a state of things which would include the third and fourth feet in one and the same word. This concurrence is denounced in the Supplement to the Preface to the Hecuba, where, however, the rule, as in the case of the quasi-cæsure, from being based upon merely empirical evidence, requires limitation. In lines like—

Καὶ τὰλλα πολλὰ ἐπέεικασαι | δίκαιον ἦν,

or (an imaginary example),

Τοῖς σοῖσιν ἀσπιδὴ' στροφοῖσιν | ἀνδράσι,

there is no violation of the iambic character, and consequently no reason against similar lines having been written; although from the average proportion of Greek words like *ἐπείκασαι* and *ἀσπιδηστροφῶσιν*, there is every reason for their being rare.

After the details just given the recapitulation is brief.

1. It was essential to the character of the senarius that the sixth syllable, or latter half of the third foot, should have an arsis, ictus metricus, or accent in the English sense. To this



condition of the iambic rhythm the Greek tragedians, either consciously or unconsciously, adhered.

2. It was the character of the Greek language to admit an arsis on the last syllable of a word only under circumstances comparatively rare.

3. These two facts, taken together, caused the sixth syllable of a line to be anywhere rather than at the end of a word.

4. If followed by a single syllable in the same word, the result was a hepthimimer cæsure.

5. If followed by more syllables than one, some syllable in an earlier part of the line ended the word preceding, and so caused either a penthimimer, a quasi-cæsure, or the occurrence of the third and fourth foot in the same word.

6. As these two last-mentioned circumstances were rare, the general phenomenon presented in the Greek senarius was the occurrence of either the penthimimer or hepthimimer.

7. Respecting these two sorts of cæsure, the rules, instead of being exhibited in detail, may be replaced by the simple assertion that there should be an arsis on the sixth syllable. From this the rest follows.

8. Respecting the non-occurrence of the third and fourth feet in the same word, the assertion may be withdrawn entirely.

9. Respecting the quasi-cæsure, the rules, if not altogether withdrawn, may be extended to the admission of the last syllable of circumflex futures (or to any other polysyllables with an equal claim to be considered accented on the last syllable) in the latter half of the third foot.

FINIS.







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Latham, Robert Gordon,

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